[redacted]

Gay's
The Beggar's Opera
1728.

C. LOVAT FRASER. 1920.

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MUSIC RESOURCE CENTER
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REVISED EDITION

The BEGGAR'S OPERA

as it is *Performed* at the

Lyric Theatre, Hammersmith

With new settings of the Airs and additional Music

by

Frederic Austin

Arranged for the

VOICE AND PIANOFORTE.

Boosey & Hawkes
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M
1503
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1926

As revived by Mr. NIGEL PLAYFAIR *at the Lyric Theatre, Hammersmith, June 5th, 1920.*

PEACHUM - - -	FREDERIC AUSTIN
LOCKIT - - - -	ARTHUR WYNN
MACHEATH - - -	FREDERICK RANALOW
FILCH / *MAT OF THE MINT* -	ALFRED HEATHER
THE BEGGAR - - -	ARNOLD PILBEAM
MRS. PEACHUM - - -	ELSIE FRENCH
POLLY PEACHUM - -	SYLVIA NELIS
LUCY LOCKIT - - -	VIOLET MARQUESITA
DIANA TRAPES - - -	BERYL FREEMAN
JENNY DIVER - - -	NONNY LOCK

Drawer: DAVID HODDER *Turnkey:* JACK GIRLING

Members of Macheath's Gang:

ALAN TROTTER, MALCOLM RIGNOLD, JOHN CLIFFORD, EDWARD BARRS, CHARLES STAITE

Women of the Town:

ELLA MILNE, DOLORES DENISON, VERA HURST, WINIFRED CHRISTIE, LILIAN STANFORD, EDITH BARTLETT, ENID LINDSAY AND NONNY LOCK

Harpsichord - - - -	NELLIE CHAPLIN
1st Violin and Viola d'Amore - -	KATE CHAPLIN
2nd Violin - - - -	KATHLEEN THOMAS
Viola - - - -	LILIAN MUKLE
Violoncello and Viola da Gamba -	MABEL CHAPLIN
Double Bass - - - -	LOUISE MUKLE
Oboe - - - - -	LEILA BULL
Flute - - - - -	FLORENCE MUKLE

CONDUCTOR: EUGENE GOOSSENS, JUNR.

296199

Note.

THE present arrangement of "The Beggar's Opera," made for Mr. Nigel Playfair's revival at the Lyric Theatre, Hammersmith, has been prepared from two early editions kindly lent to me by Mr. J. G. Crauturd and Mr. Barry Jackson. For these editions, Dr. Pepusch and Dr. Arne were respectively responsible. The material contained in them consists of an Overture and the tunes of the songs, to which figured basses were added. These tunes differ very much in detail in the two editions, but in general I have used the more authentic and simpler versions of Dr. Pepusch, in preference to those made later by Dr. Arne. The Overture also bears traces of the variation in taste and style characteristic of the two editors, and is claimed by both of them (or their publishers) as their own composition. There is little doubt, however, that it was originally written by Dr. Pepusch, and, apart from re-scoring it, I have here left it very much as it stood in his edition, slightly revising and stiffening the texture of the counterpoint. The figured basses were not such as could be used for present purposes, and I have re-harmonised the Airs, provided accompaniments, introductions, etc., for them, arranging certain of them as concerted pieces, and adding music to them in various ways where reasons of stage action have made it necessary. Additions will also be found here and there in the shape of Interludes, etc. I have scored the whole for String Quintet, Flute, Oboe and Harpsichord, with occasional use of the Viola d'Amore and Viola da Gamba.

The parts of Macheath and Lucy Lockit were originally planned for a tenor and a soprano. These I have re-arranged for a bass-baritone and a contralto, partly because of the particular circumstances of Mr. Playfair's production, partly for reasons of contrast with other voices in the opera.

FREDERIC AUSTIN

Note to 2nd Edition.

THE additional music written for the second Hammersmith version of the opera, and hitherto published separately, is incorporated in the present edition, the various numbers being printed in the order of their performance. Alternative and additional numbers will be found in the Appendix.

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Nº 1. OVERTURE.

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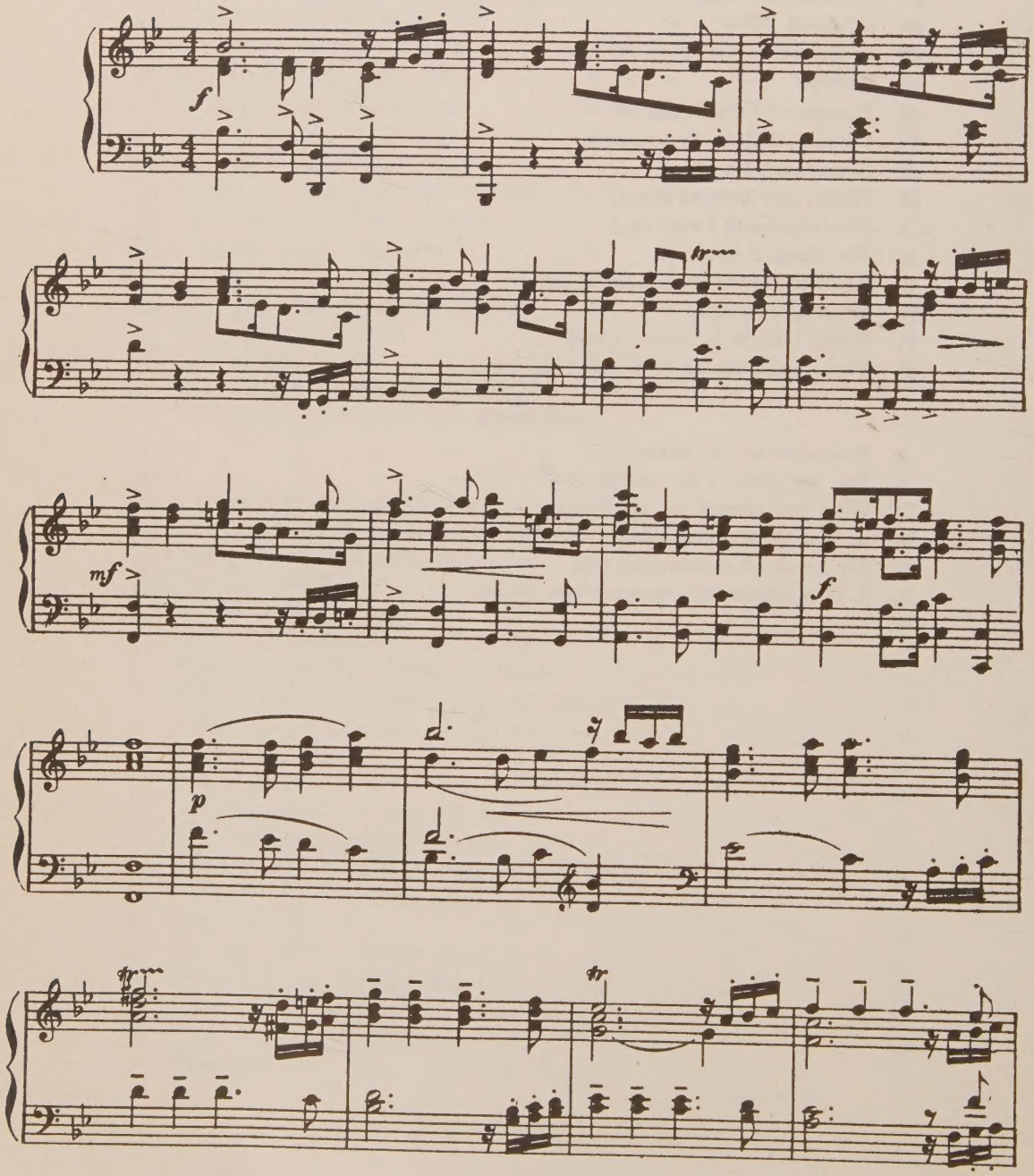
DR. PEPUSCH (revised, F. A.)

Grave.



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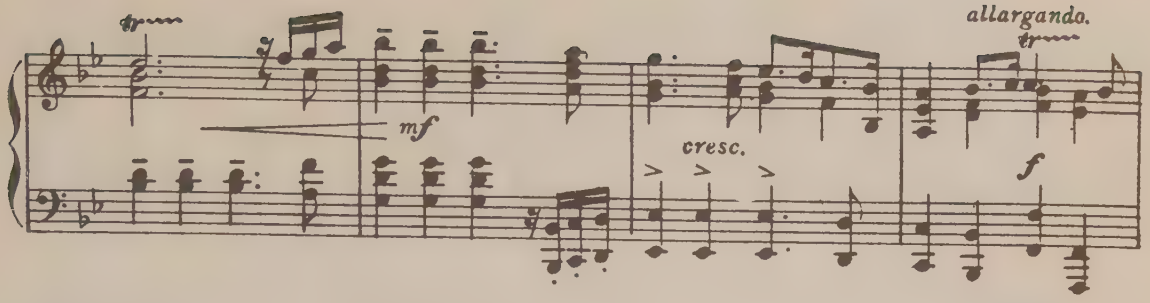
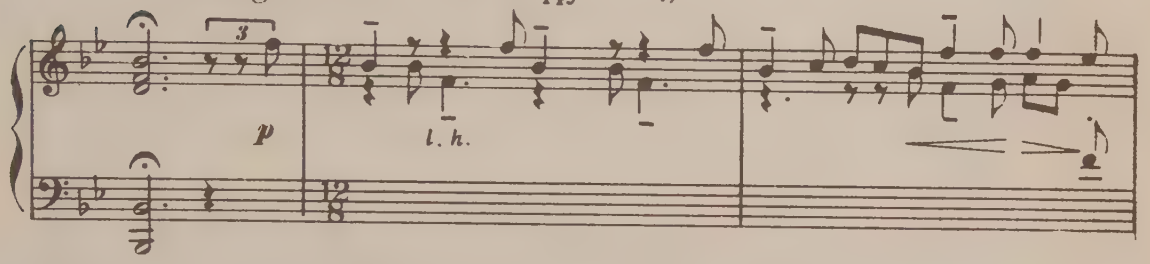
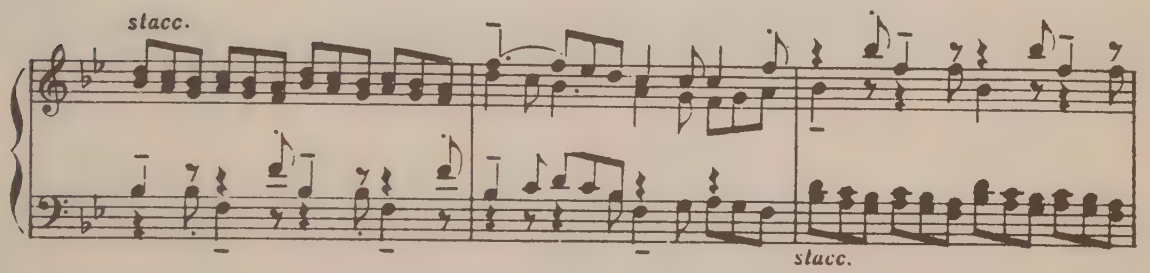
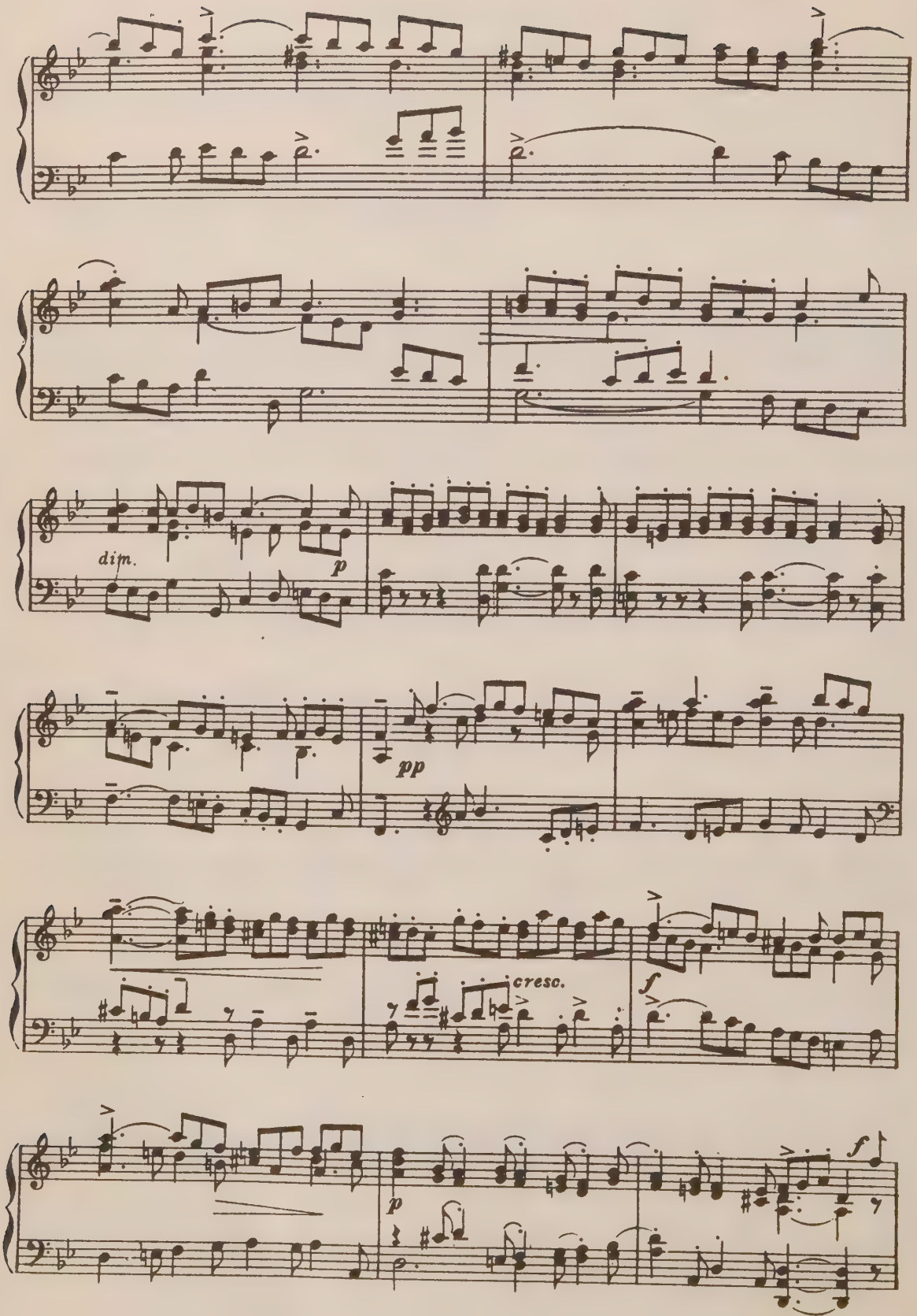
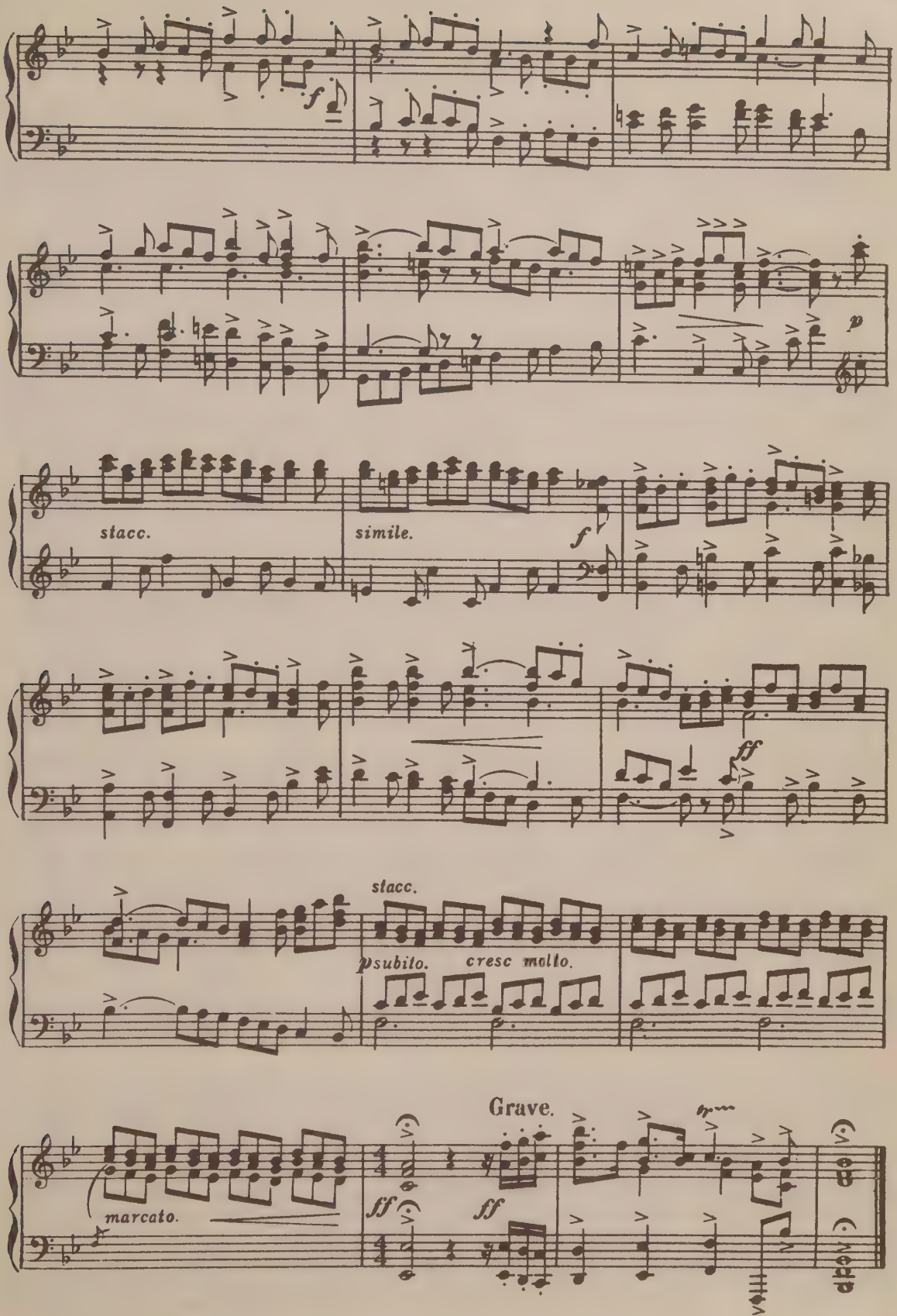


Allegro. (founded on "The Happy Clown.")






dim.
p
pp
cresc.
f
p
f

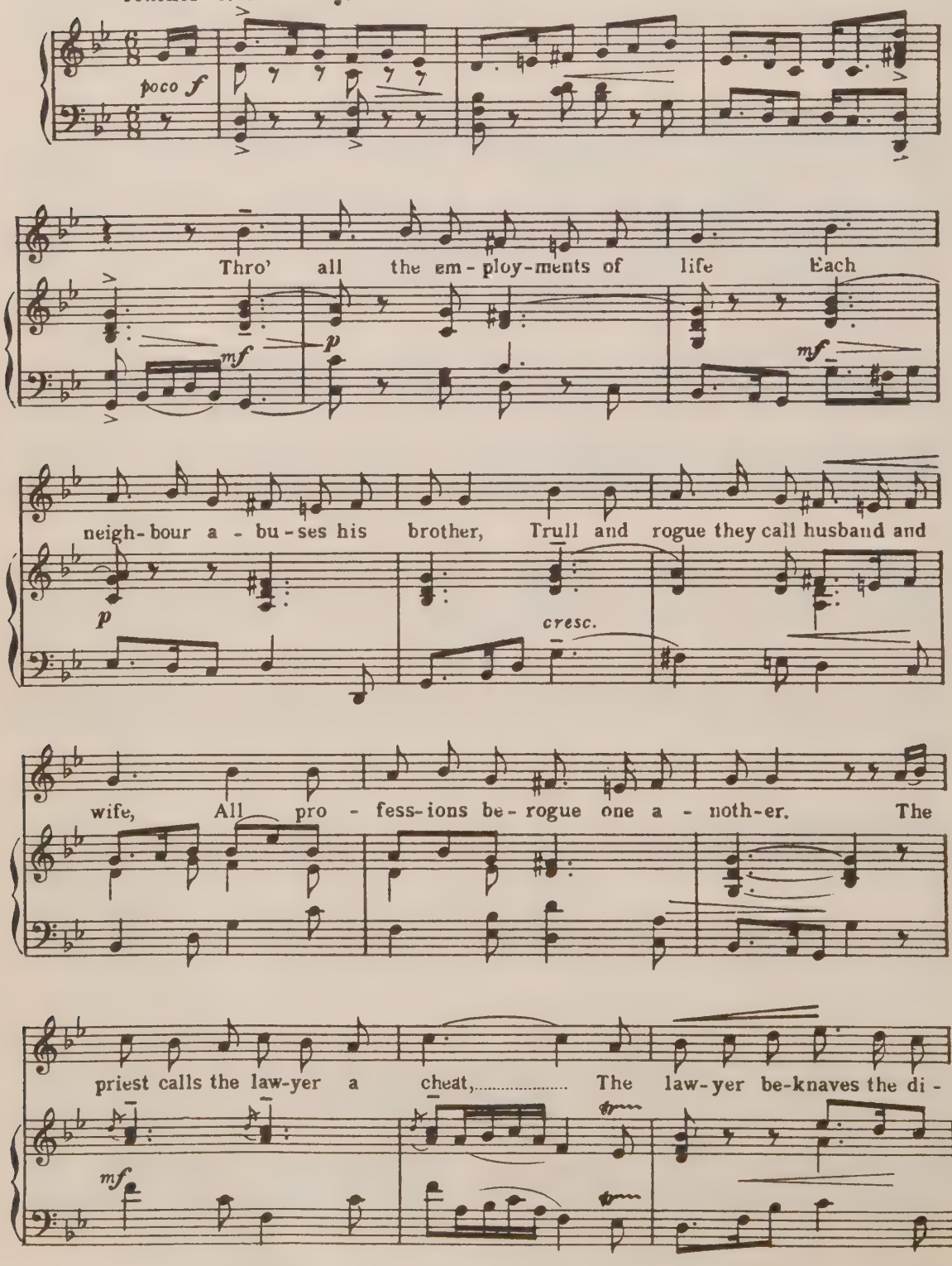

f
p
stacc.
simile.
f
ff
stacc.
psubito.
cresc molto.
Grave.
marcato.
ff
ff

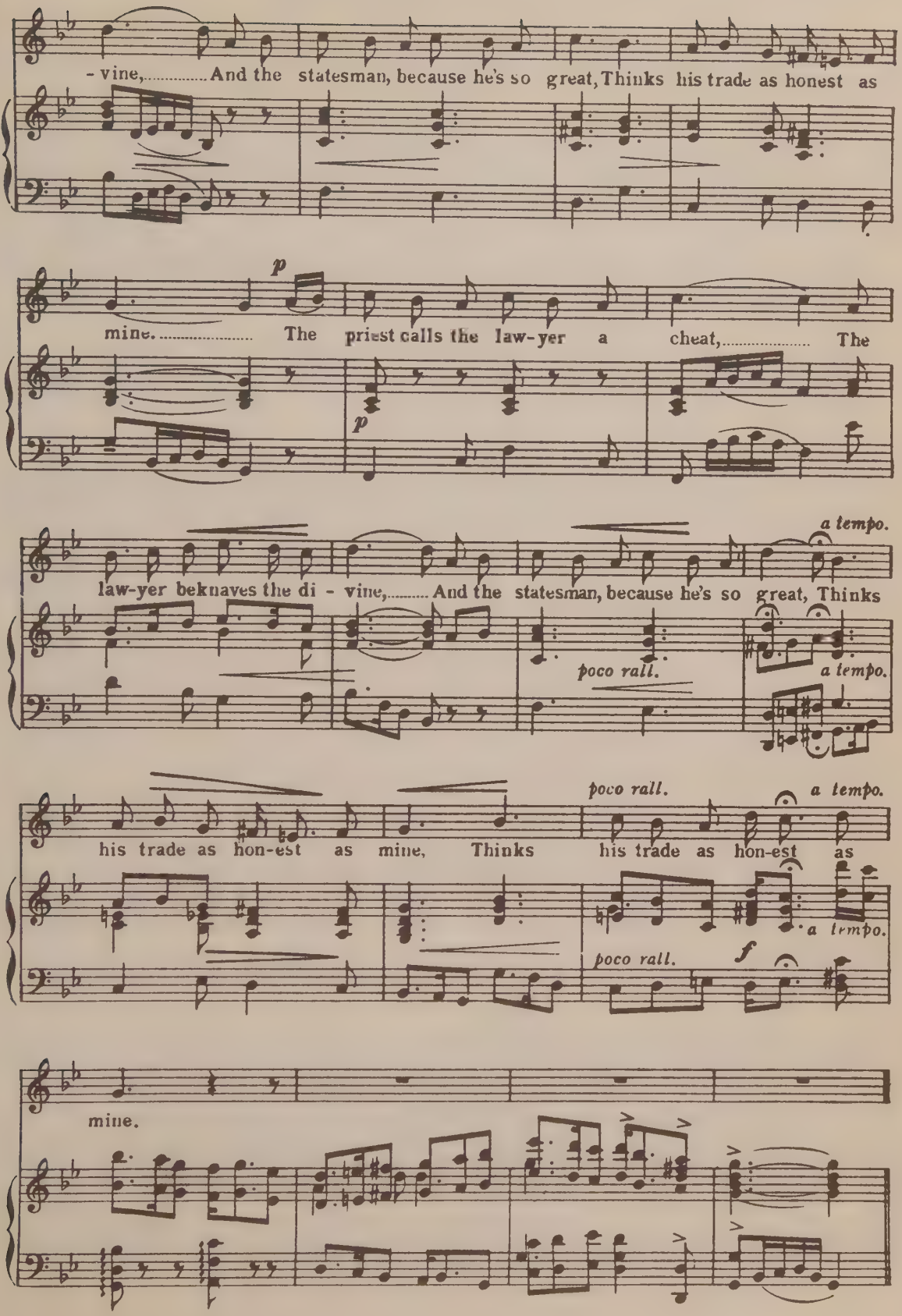
ACT I.- SCENE I. (Peachum's House.)

Nº 2. THRO' ALL THE EMPLOYMENTS OF LIFE.

Peachum.

Rather deliberately. AIR.-"AN OLD WOMAN CLOTHED IN GRAY."

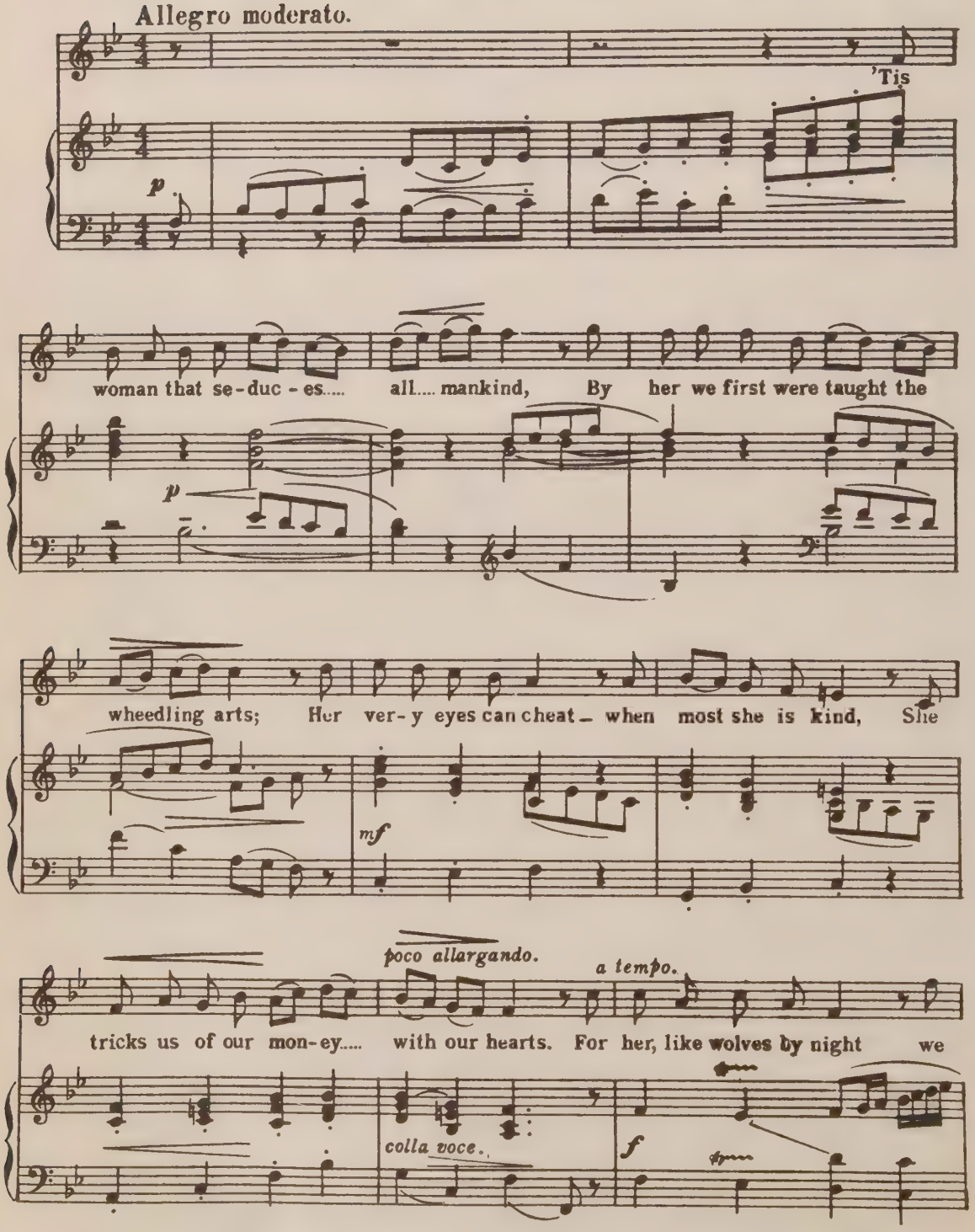

poco f
Thro' all the em-ploy-ments of life Each
mf
p
mf
neigh-bour a-bu-ses his brother, Trull and rogue they call husband and
p
cresc.
wife, All pro-fess-ions be-rogue one a-noth-er. The
priest calls the law-yer a cheat,..... The law-yer be-knaves the di-
mf

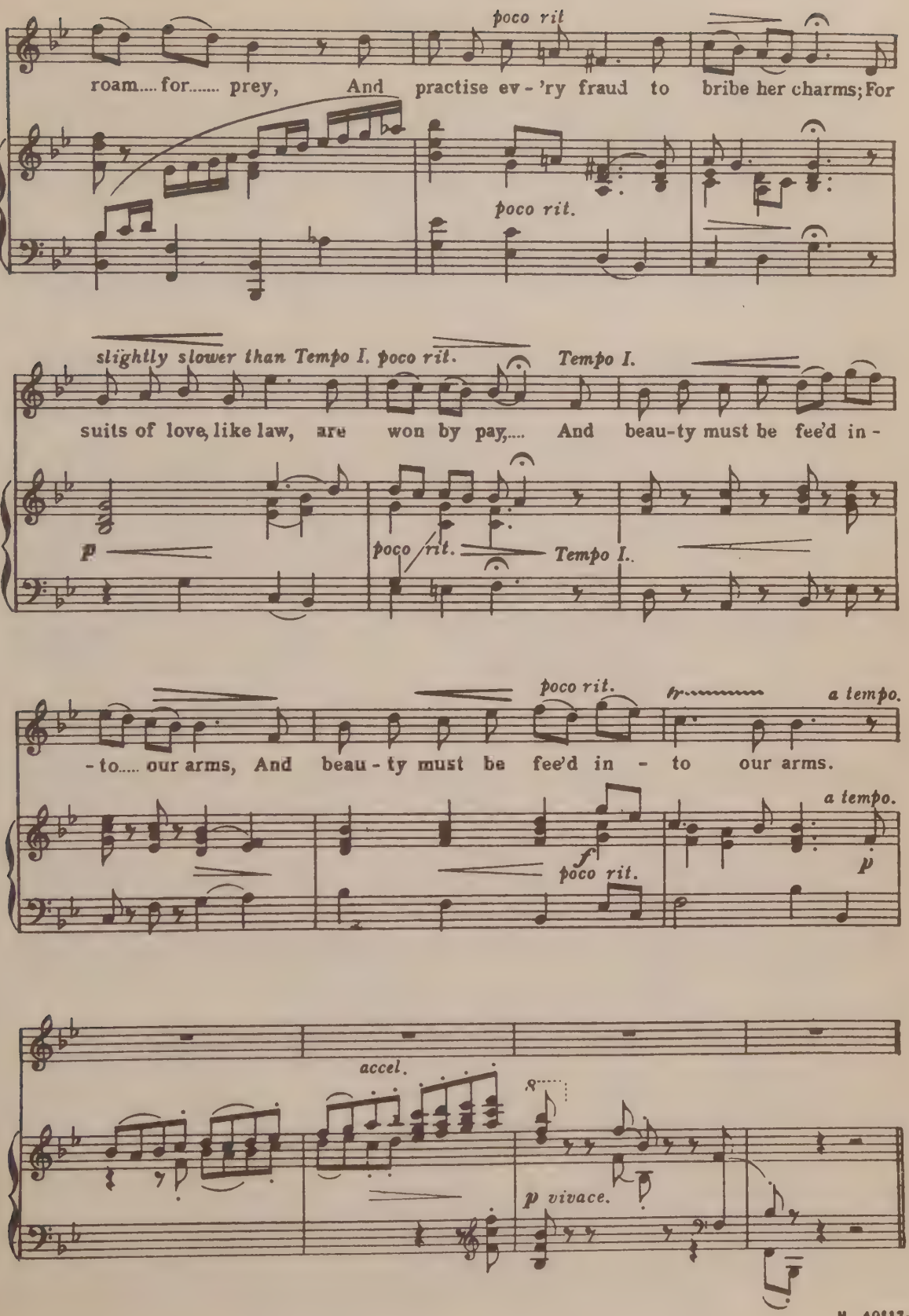

- vine,..... And the statesman, because he's so great, Thinks his trade as honest as
p
mine..... The priest calls the law-yer a cheat,..... The
p
a tempo.
law-yer beknaves the di - vine,..... And the statesman, because he's so great, Thinks
poco rall.
a tempo.
poco rall.
a tempo.
his trade as hon-est as mine, Thinks his trade as hon-est as
a tempo.
poco rall.
f
mine.

Nº 3. 'TIS WOMAN THAT SEDUCES ALL MANKIND.

Filch.

AIR.—"THE BONNY GRAY-EYED MORN."

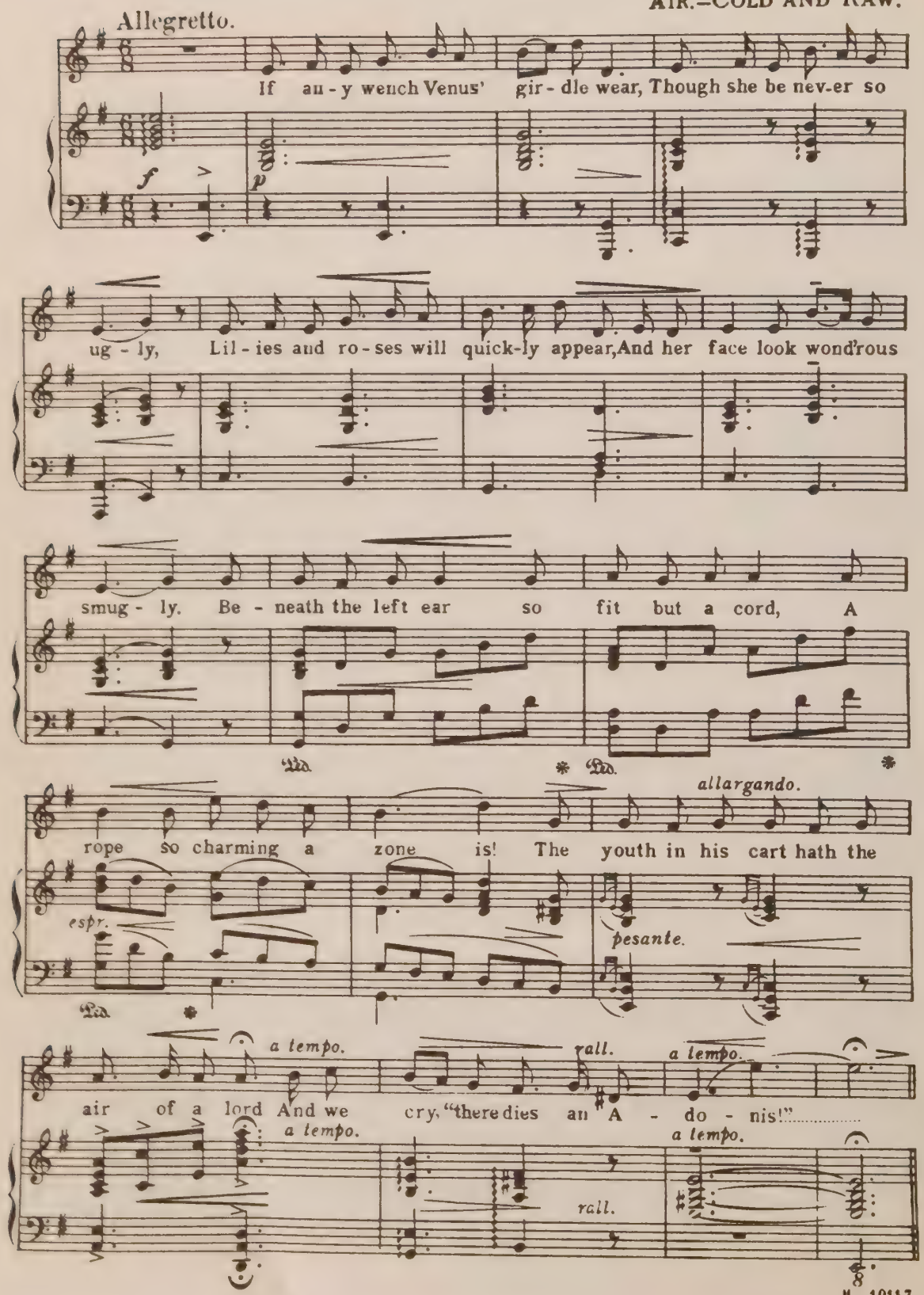

Allegro moderato.
'Tis
p
woman that se-duc-es..... all..... mankind, By her we first were taught the
p
wheedling arts; Her ver-y eyes can cheat— when most she is kind, She
mf
poco allargando.
a tempo.
tricks us of our mon-ey..... with our hearts. For her, like wolves by night we
colla voce.
f


poco rit
roam.... for..... prey, And practise ev - 'ry fraud to bribe her charms; For
poco rit.
slightly slower than Tempo I. poco rit. Tempo I.
suits of love, like law, are won by pay,.... And beau-ty must be fee'd in -
p
poco rit. Tempo I.
poco rit.
a tempo.
- to..... our arms, And beau - ty must be fee'd in - to our arms.
a tempo.
f
poco rit.
p
accel.
p vivace.

No. 4. IF ANY WENCH VENUS' GIRDLE WEAR.

Mrs Peachum.

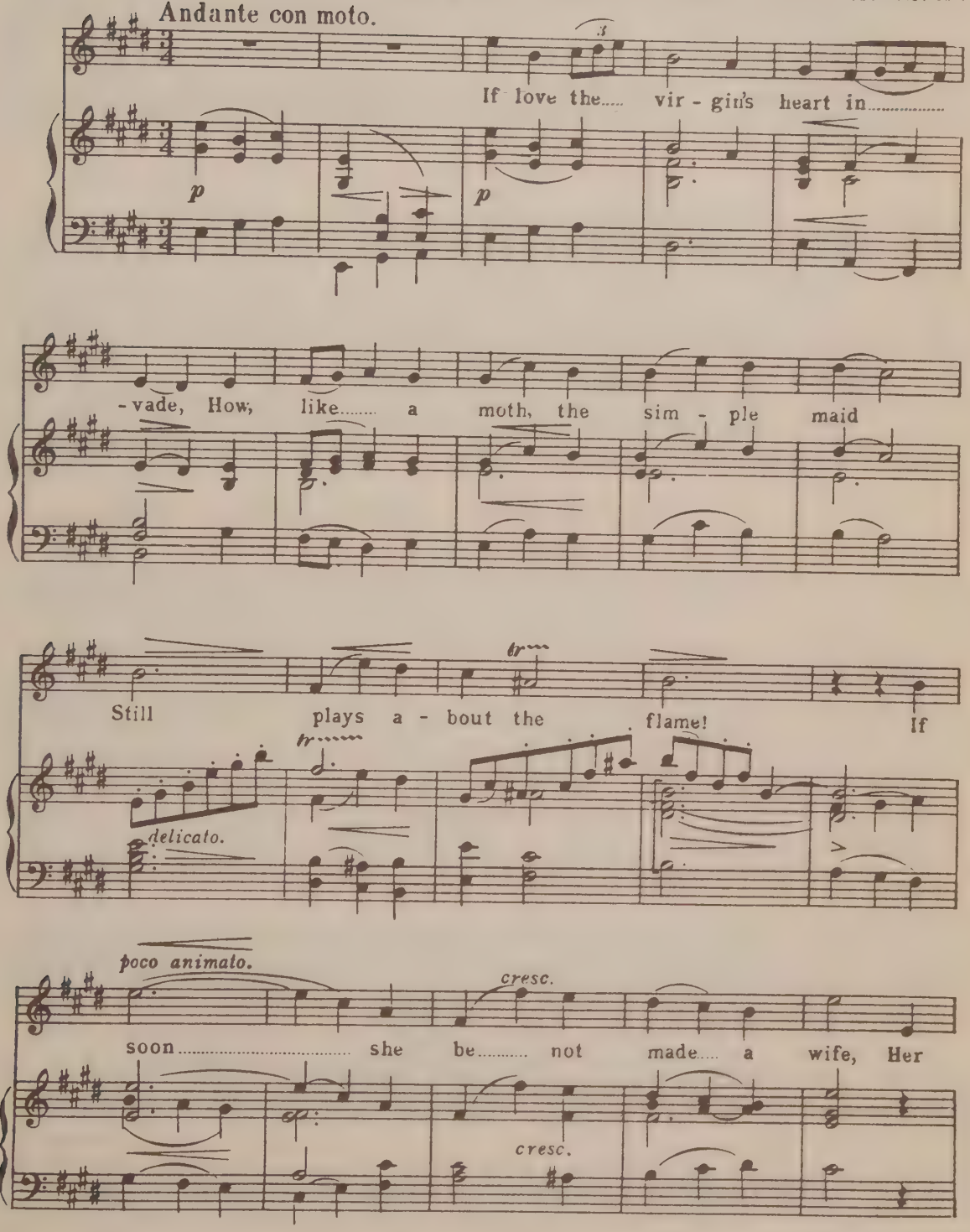
AIR.—"COLD AND RAW."


Allegretto.
If an - y wench Venus' gir - dle wear, Though she be nev-er so
ug - ly, Lil - ies and ro - ses will quick-ly appear, And her face look wond'rous
smug - ly. Be - neath the left ear so fit but a cord, A
allargando.
rope so charming a zone is! The youth in his cart hath the
espr.
pesante.
a tempo.
rall.
a tempo.
air of a lord And we cry, "there dies an A - do - nis!"
a tempo.
a tempo.
rall.

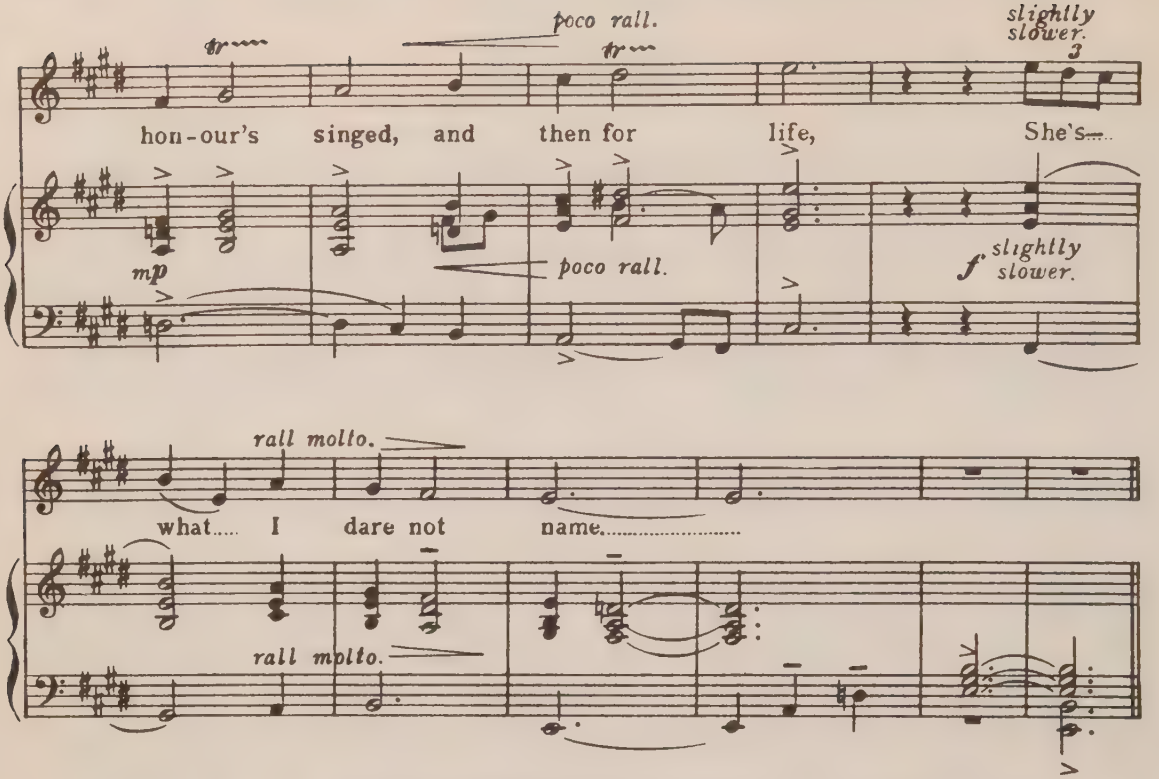
*No. 5. IF LOVE THE VIRGIN'S HEART INVADE.

Mrs Peachum.

AIR.—"WHY IS YOUR FAITHFUL SLAVE DISDAINED?"

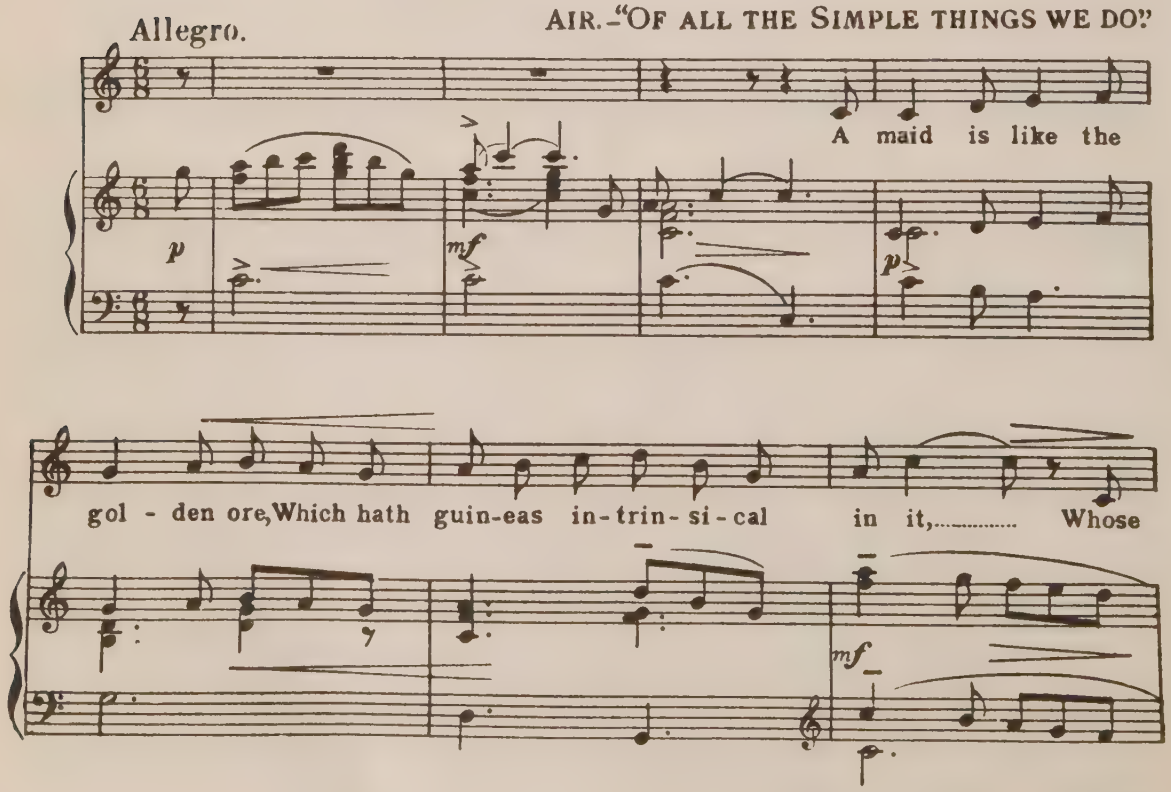

Andante con moto.
If love the..... vir - gin's heart in.....
p
p
-vade, How, like..... a moth, the sim - ple maid
Still plays a - bout the flame! If
delicato.
poco animato.
cresc.
soon..... she be..... not made..... a wife, Her
cresc.

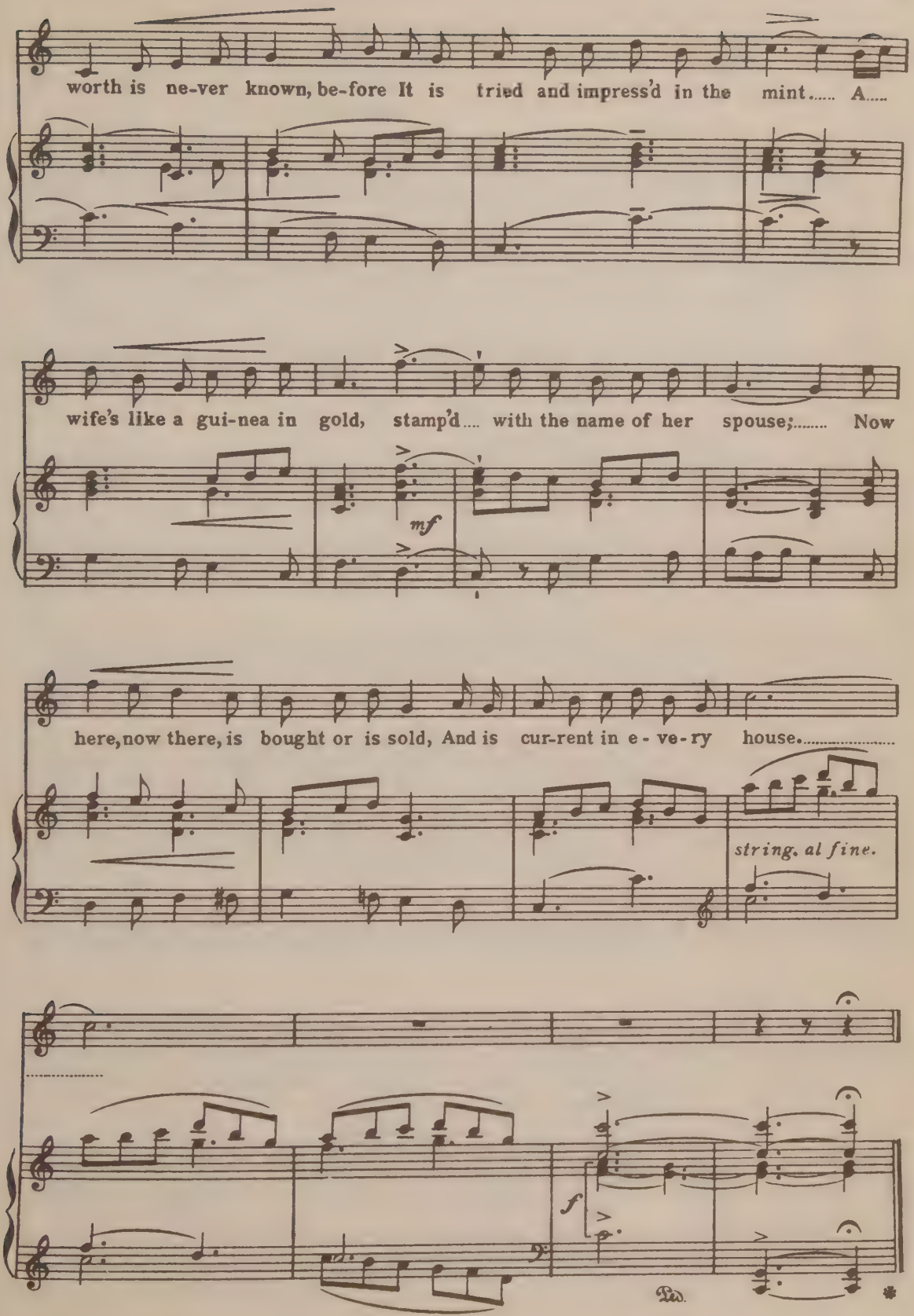
*To be sung only as an alternative to No. 4.



No 6. A MAID IS LIKE THE GOLDEN ORE.

Mrs Peachum.

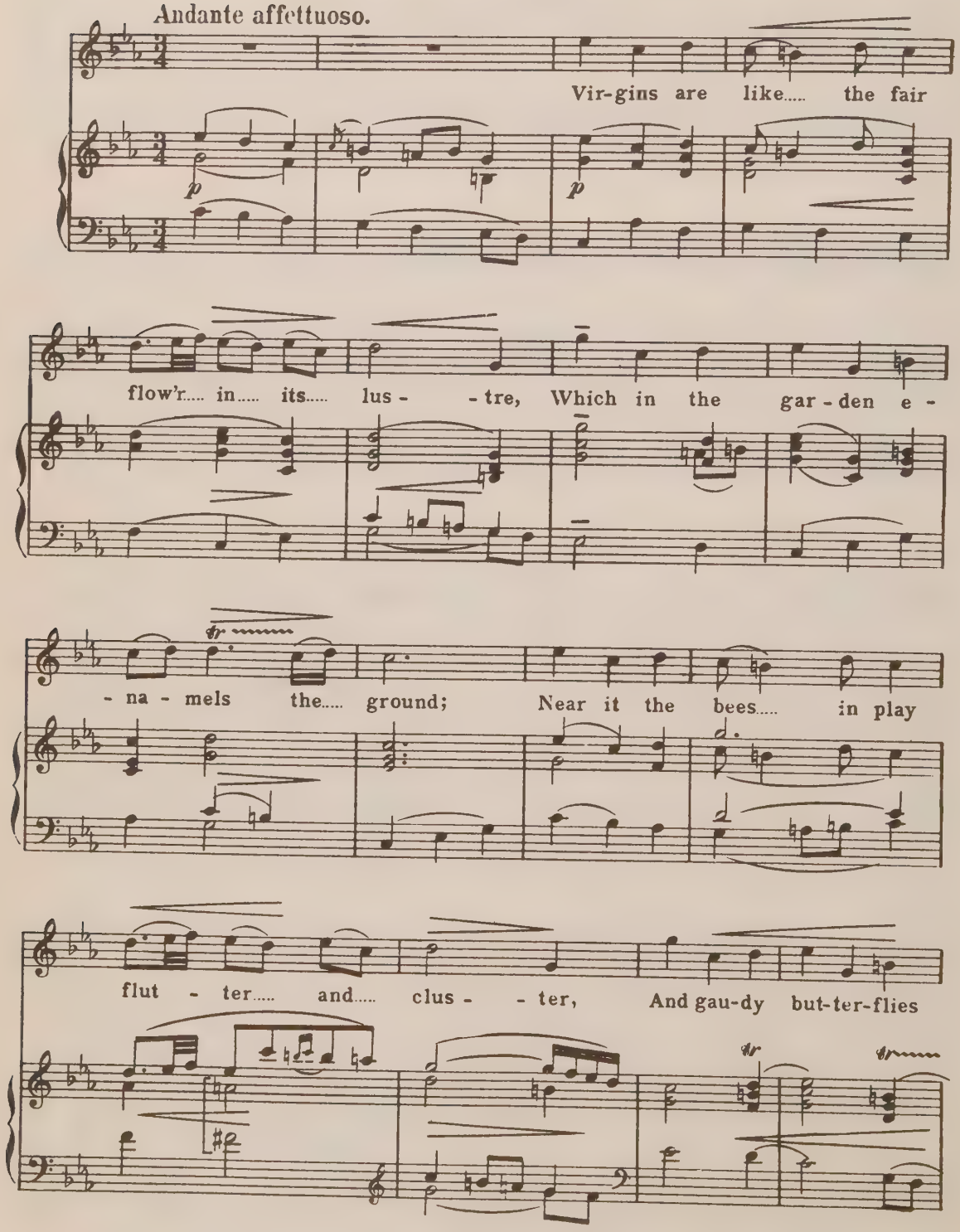


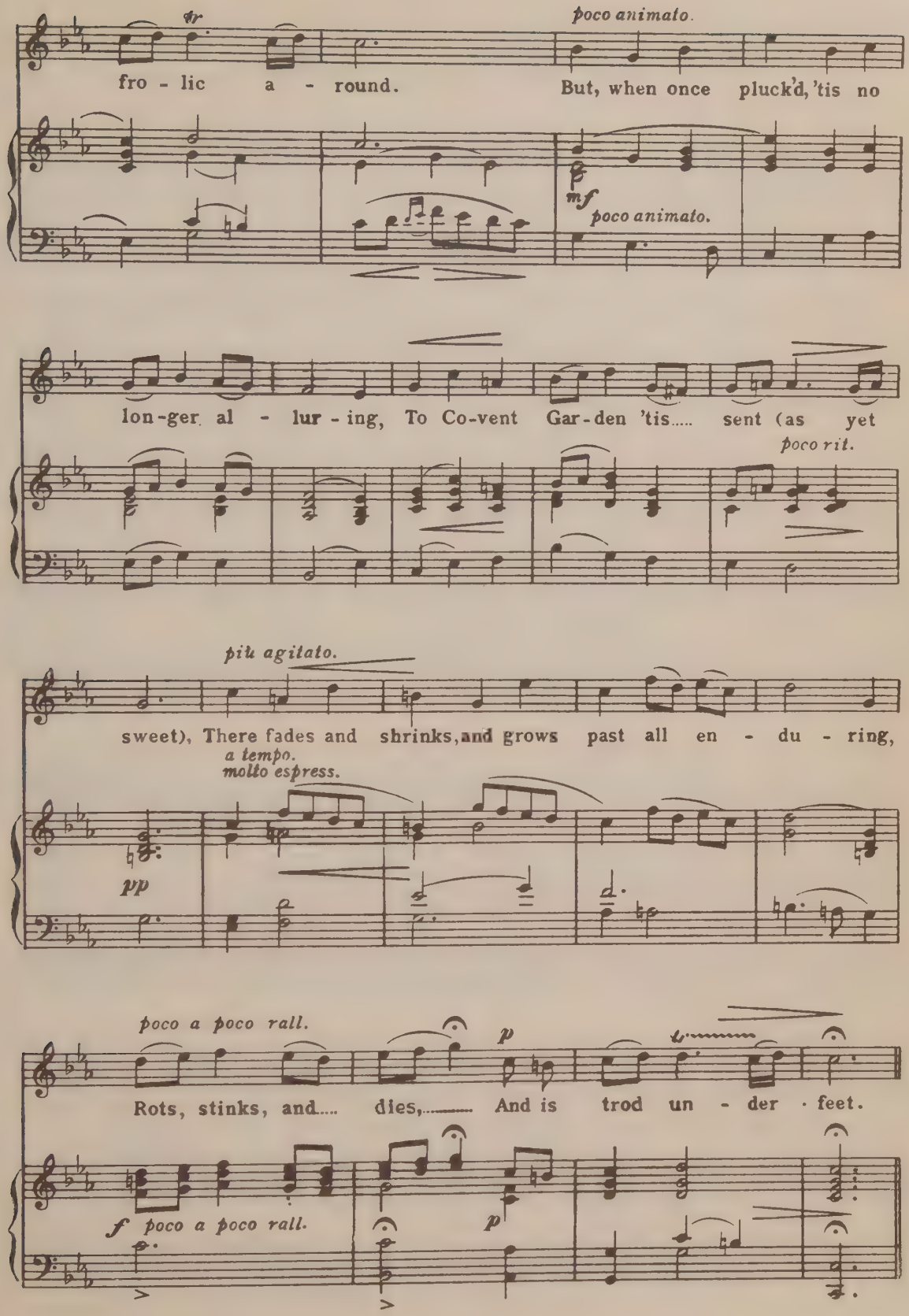

worth is ne-ver known, be-fore It is tried and impress'd in the mint..... A.....
wife's like a gui-nea in gold, stamp'd.... with the name of her spouse;..... Now
mf
here, now there, is bought or is sold, And is cur-rent in e - ve-ry house.....
string. al fine.
f
Ped.
*

Nº 7. VIRGINS ARE LIKE THE FAIR FLOWER.

Polly.

AIR—"WHAT SHALL I DO TO SHOW HOW MUCH I LOVE HER?" *(PURCELL)*

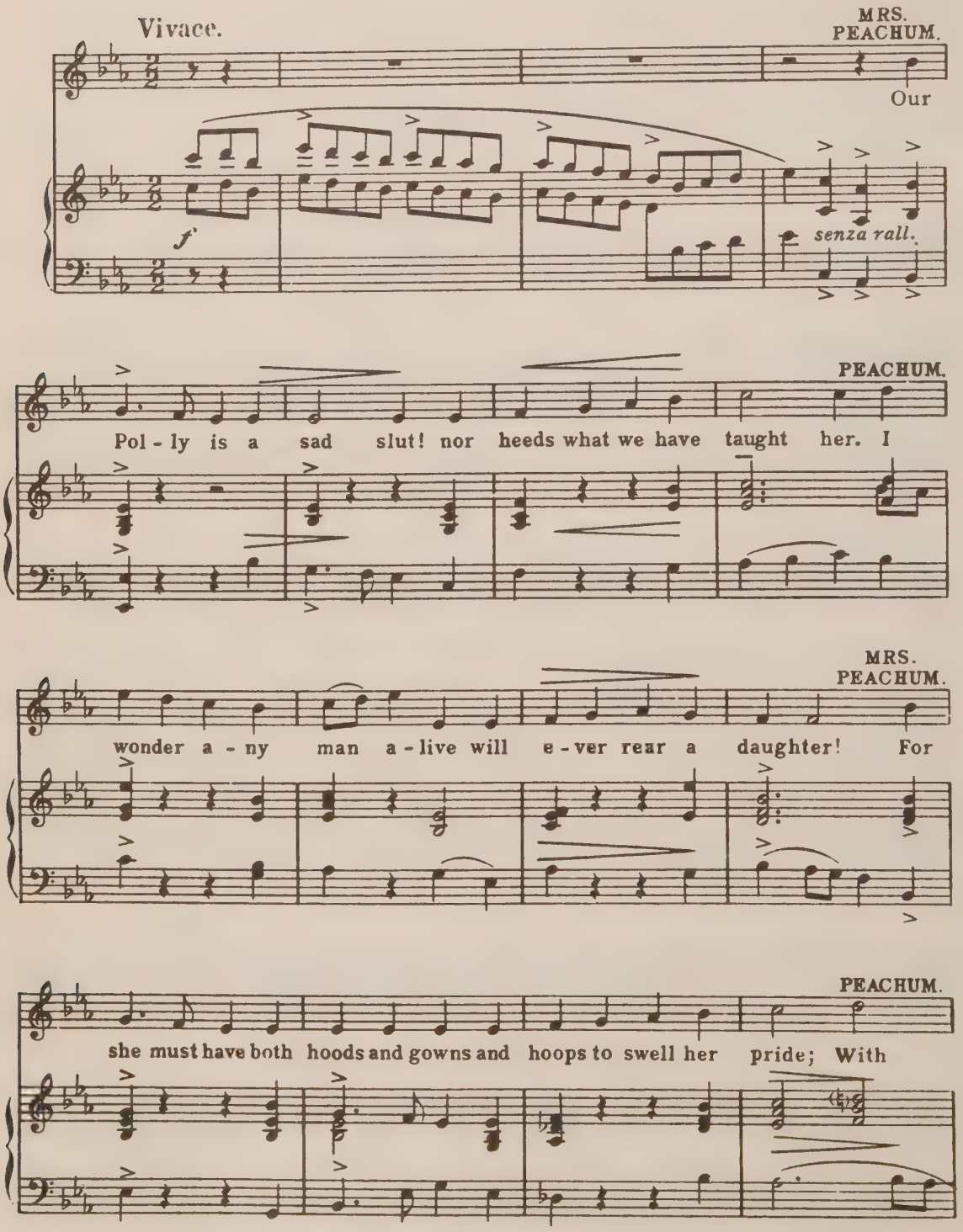

Andante affettuoso.
Vir-gins are like..... the fair
flow'r..... in..... its..... lus- -tre, Which in the gar-den e-
-na-mels the..... ground; Near it the bees..... in play
flut-ter..... and..... clus- -ter, And gau-dy but-ter-flies

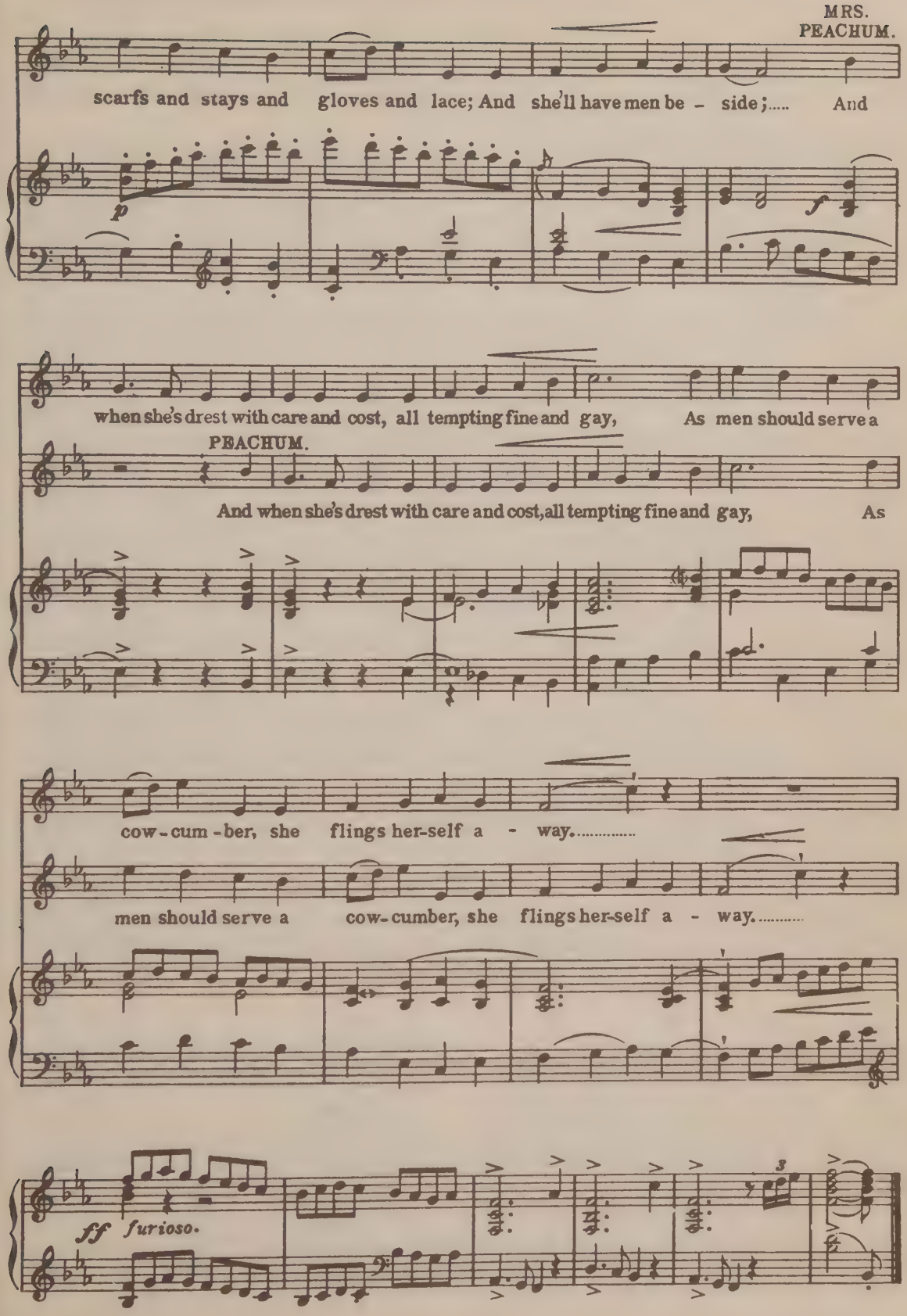

tr
poco animato.
fro - lic a - round.
But, when once pluck'd, 'tis no
mf
poco animato.
lon-ger al - lur - ing, To Co-vent Gar-den 'tis..... sent (as yet
poco rit.
più agitato.
sweet), There fades and shrinks, and grows past all en - du - ring,
a tempo.
molto espress.
pp
poco a poco rall.
p
Rots, stinks, and..... dies,..... And is trod un - der · feet.
f poco a poco rall.
p

No 8. OUR POLLY IS A SAD SLUT.

Duet – Mr. & Mrs. Peachum.

AIR – "OH LONDON IS A FINE TOWN."

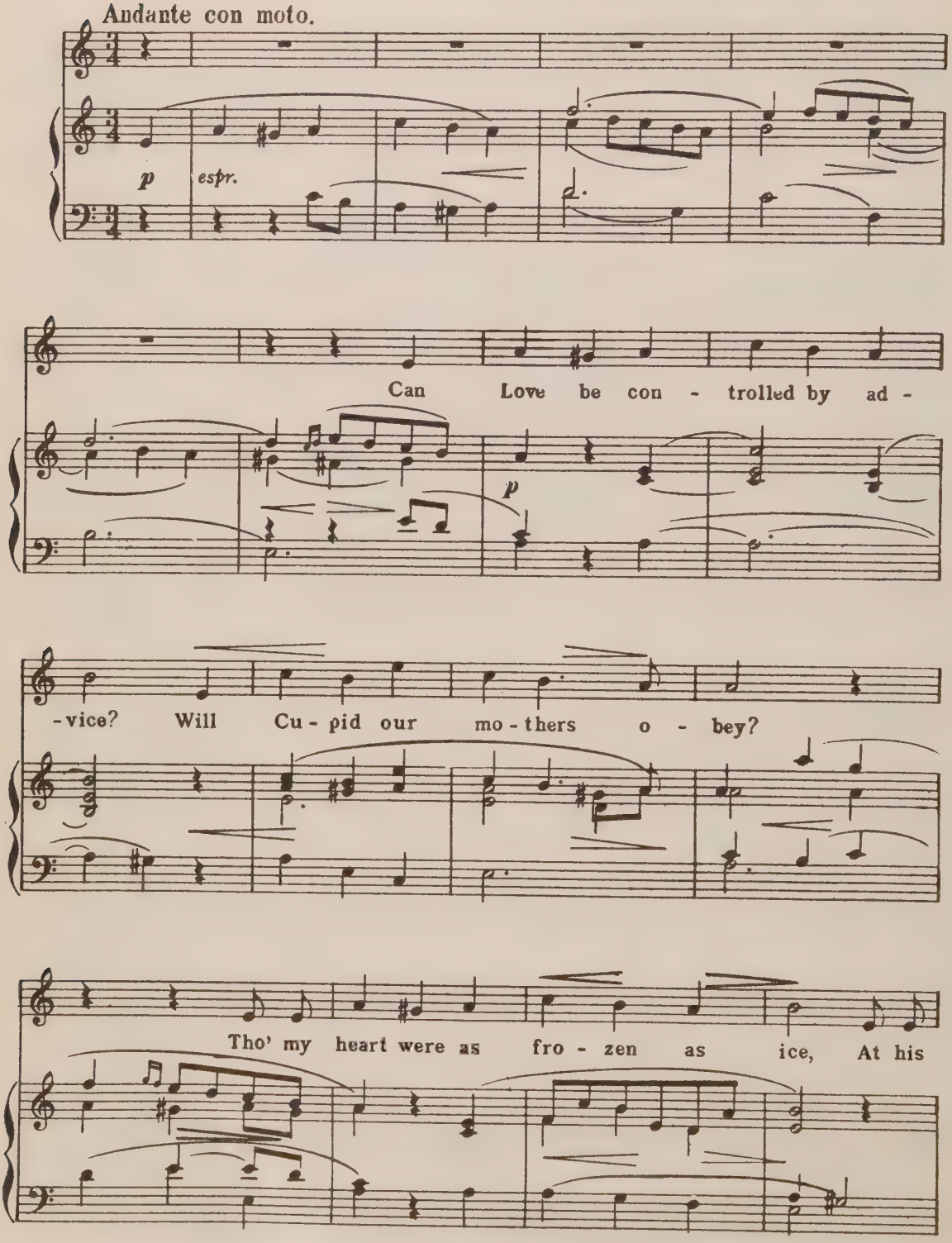

Vivace.
MRS. PEACHUM.
Our
f
senza rall.
PEACHUM.
Pol - ly is a sad slut! nor heeds what we have taught her. I
MRS. PEACHUM.
wonder a - ny man a - live will e - ver rear a daughter! For
PEACHUM.
she must have both hoods and gowns and hoops to swell her pride; With

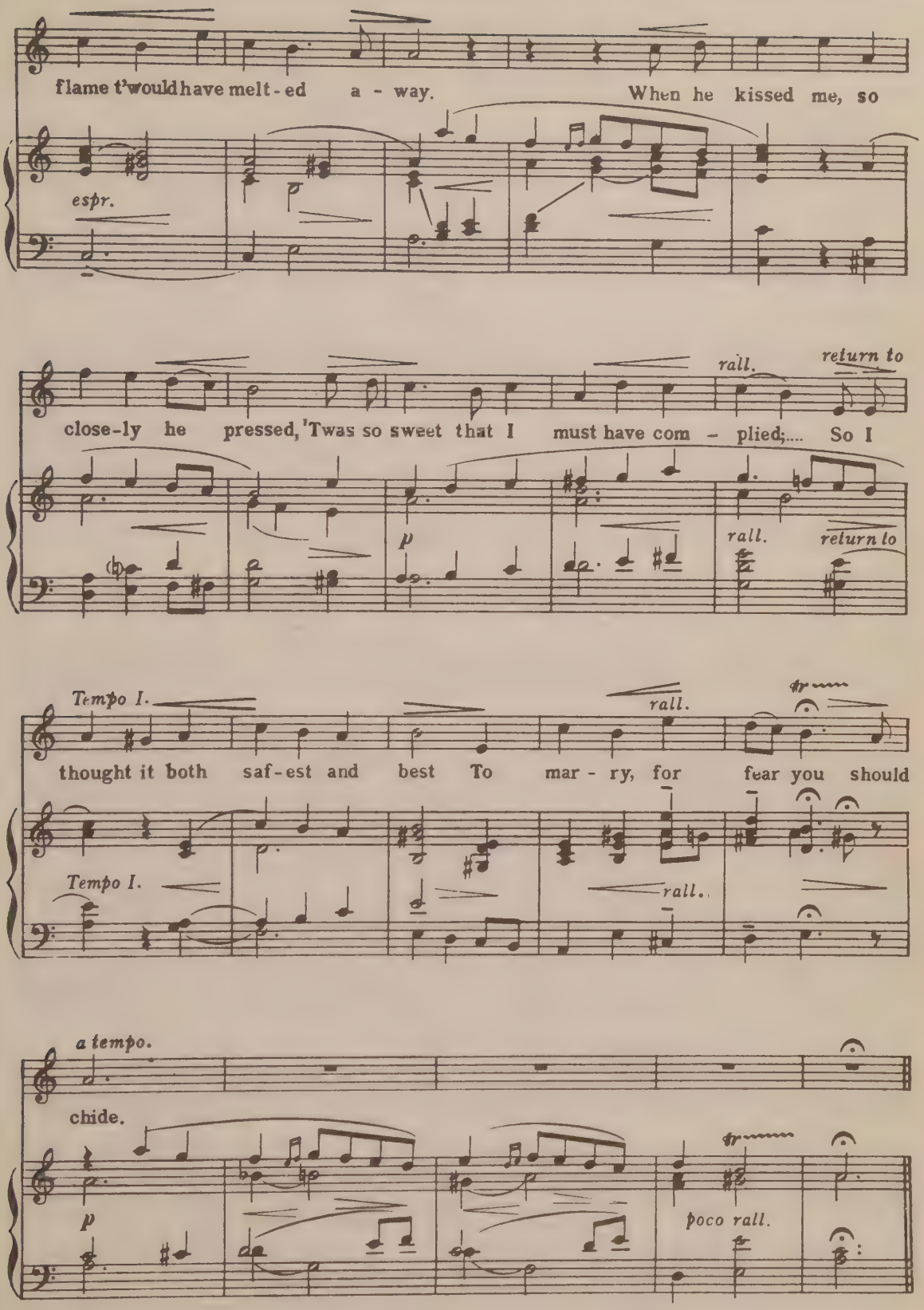

MRS. PEACHUM.
scarfs and stays and gloves and lace; And she'll have men be - side;..... And
p
f
when she's drest with care and cost, all tempting fine and gay, As men should serve a
PEACHUM.
And when she's drest with care and cost, all tempting fine and gay, As
cow-cum-ber, she flings her-self a - way.....
men should serve a cow-cumber, she flings her-self a - way.....
ff furioso.

Nº 9. Can Love be controlled by advice?

Polly.

Air.–"Grim King of the Ghosts."

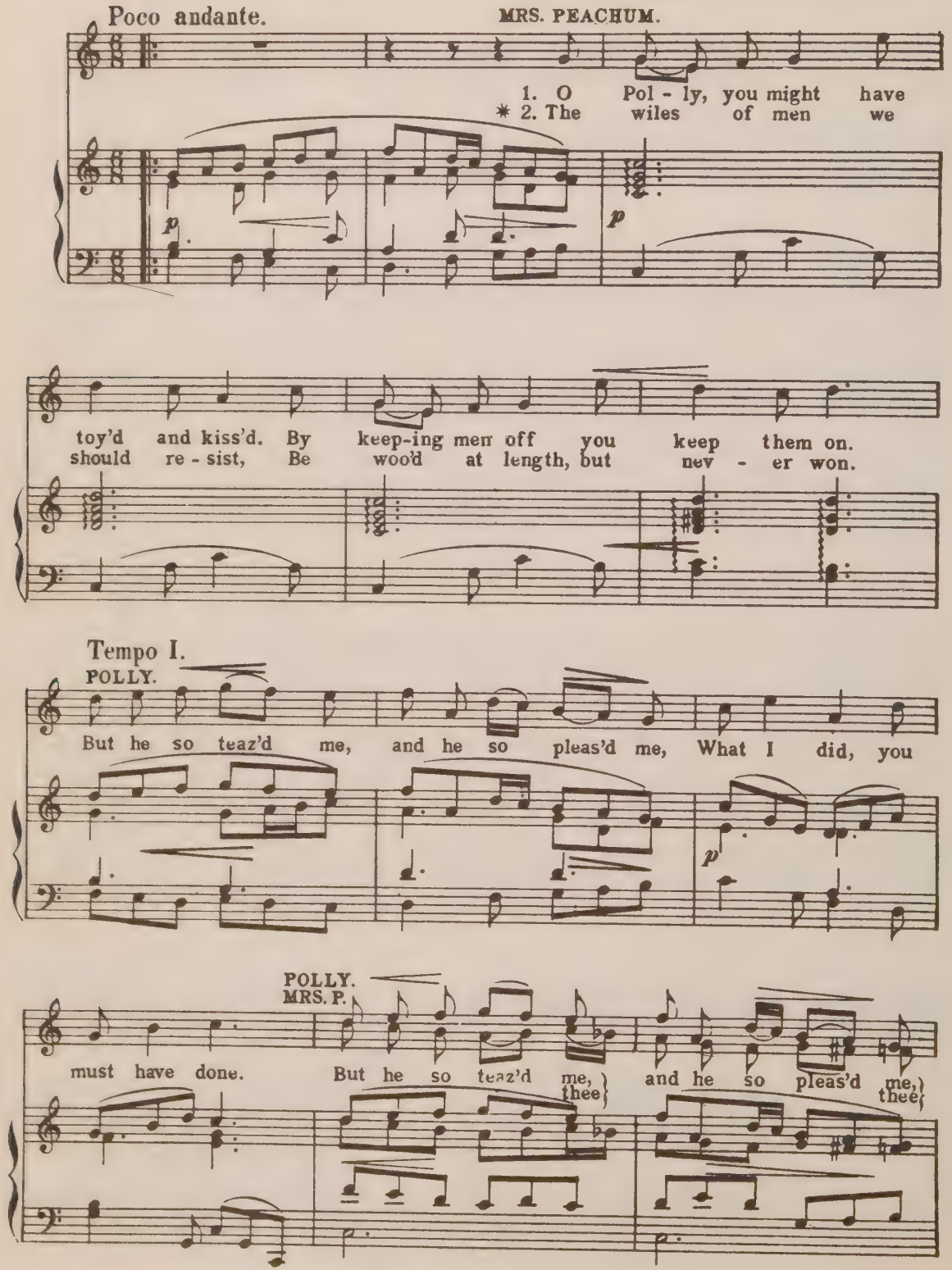

Andante con moto.
p
espr.
Can Love be con - trolled by ad -
p
-vice? Will Cu - pid our mo - thers o - bey?
Tho' my heart were as fro - zen as ice, At his


flame t'would have melt - ed a - way. When he kissed me, so
espr.
close-ly he pressed, 'Twas so sweet that I must have com - plied;.... So I
rall.
return to
p
rall.
return to
Tempo I.
rall.
thought it both saf-est and best To mar - ry, for fear you should
Tempo I.
rall.
a tempo.
chide.
p
poco rall.

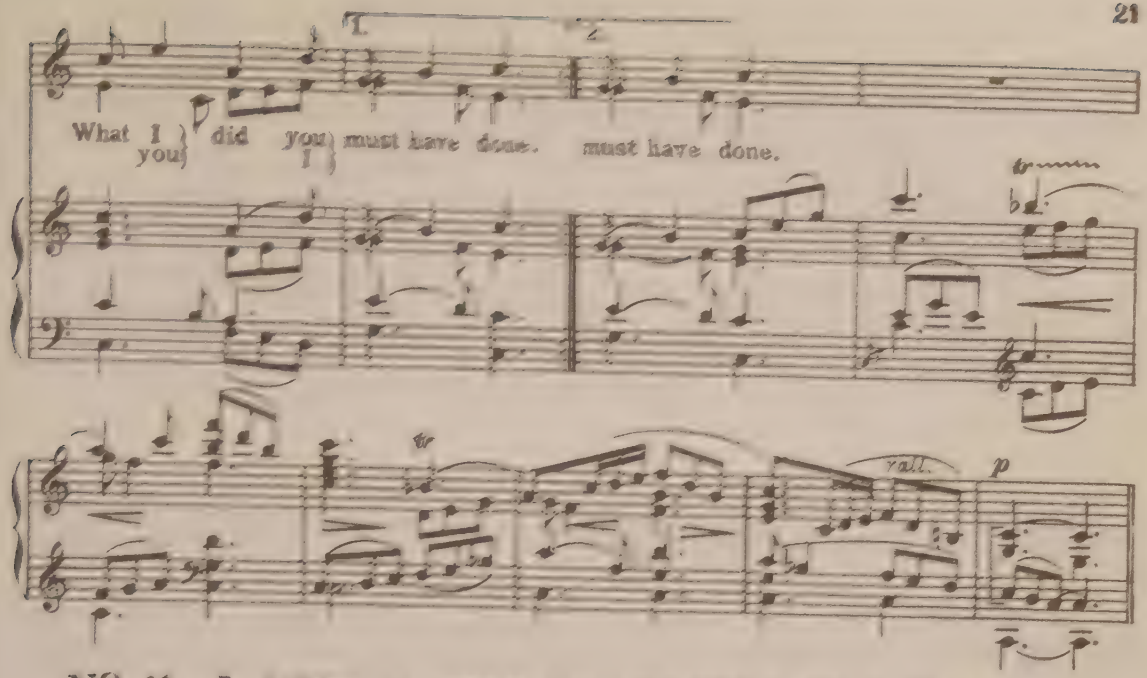
No. 10. O POLLY, YOU MIGHT HAVE TOY'D AND KISS'D.

Duet— Mrs Peachum and Polly.

AIR—"O JENNY, O JENNY, WHERE HAST THOU BEEN?"


Poco andante.
MRS. PEACHUM.
1. O Pol - ly, you might have
* 2. The wiles of men we
p
p
toy'd and kiss'd. By keep-ing men off you keep them on.
should re - sist, Be woo'd at length, but nev - er won.
Tempo I.
POLLY.
But he so teaz'd me, and he so pleas'd me, What I did, you
p
POLLY.
MRS. P.
must have done. But he so teaz'd me, thee and he so pleas'd me, thee

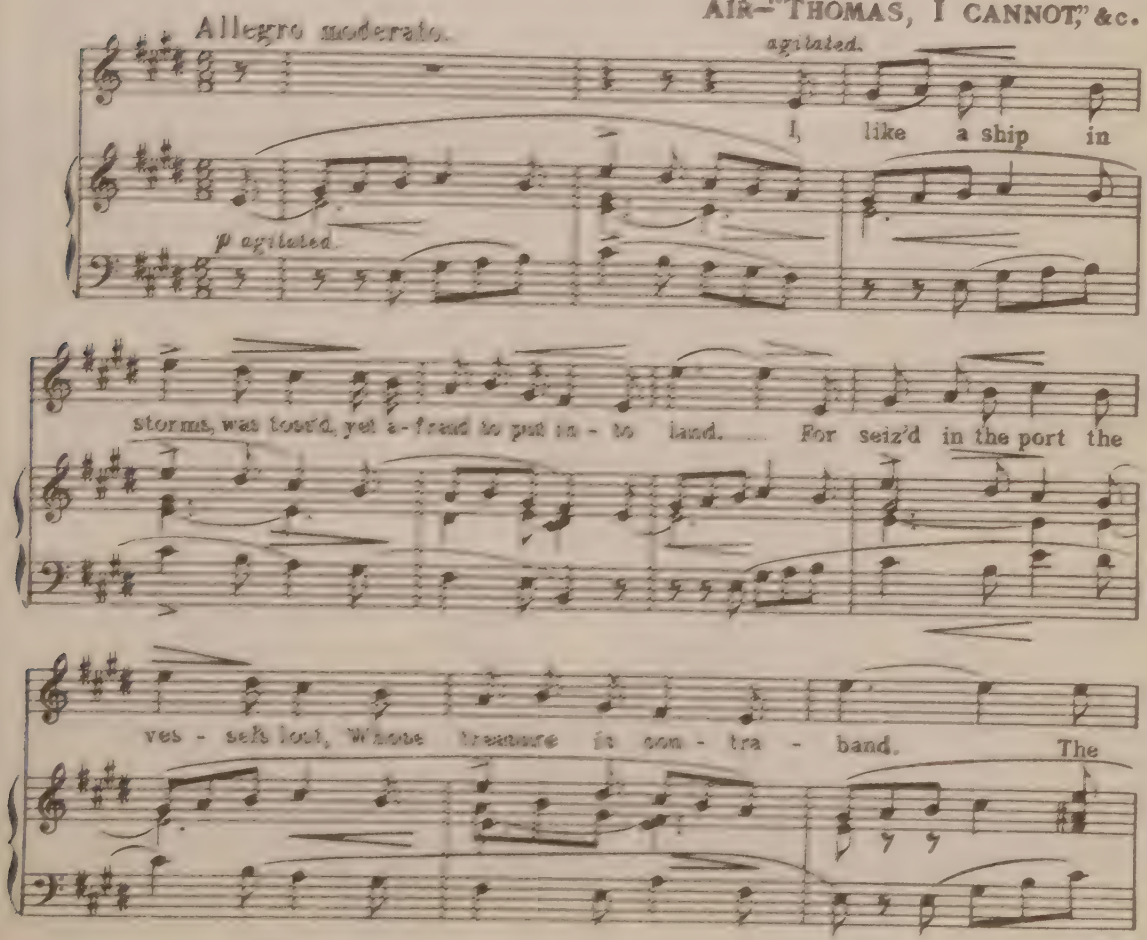
*These lines have been added to the original.

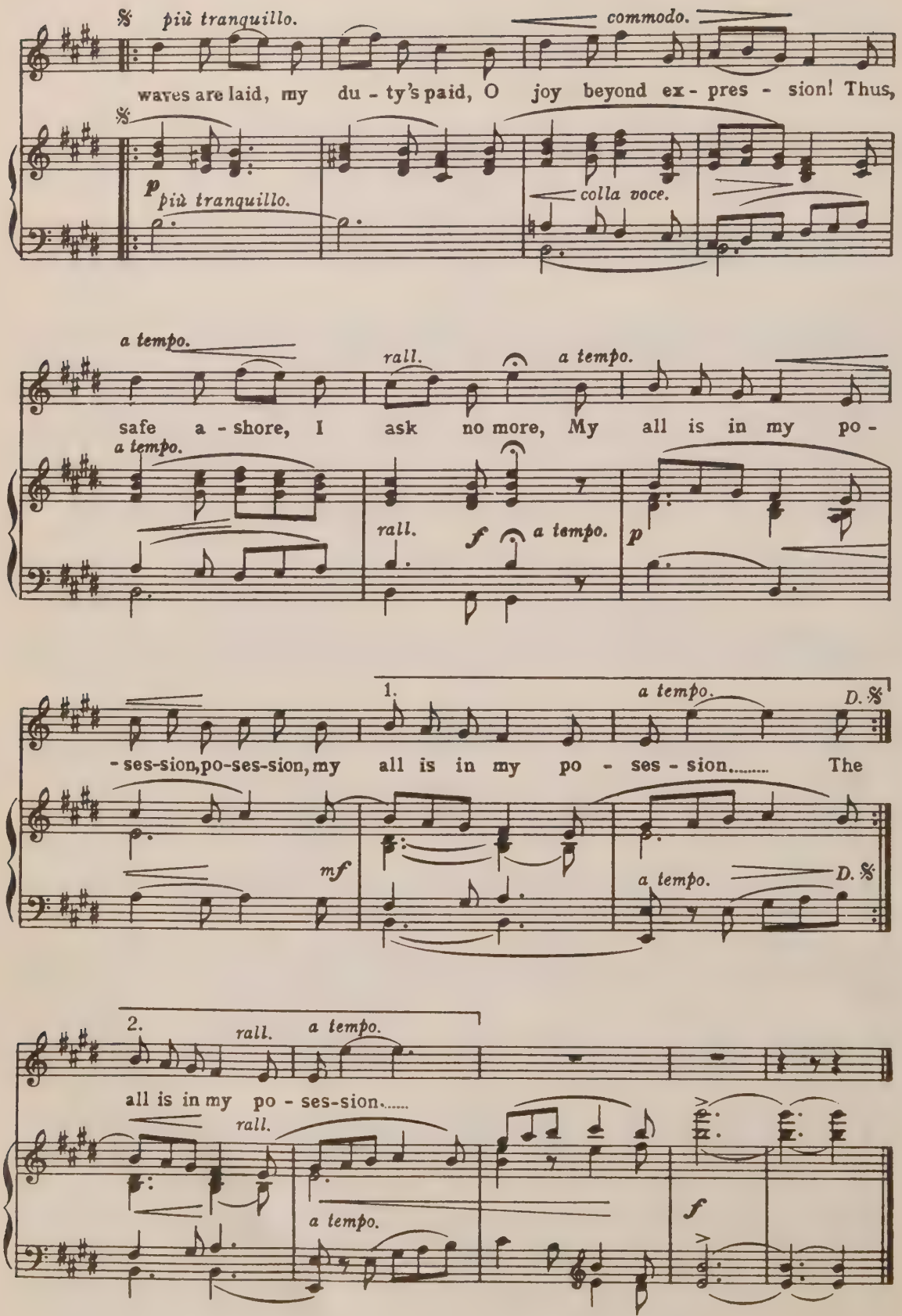


No 11. I LIKE A SHIP IN STORMS WAS TOSSED.

Polly.

AIR—"THOMAS, I CANNOT," &c.

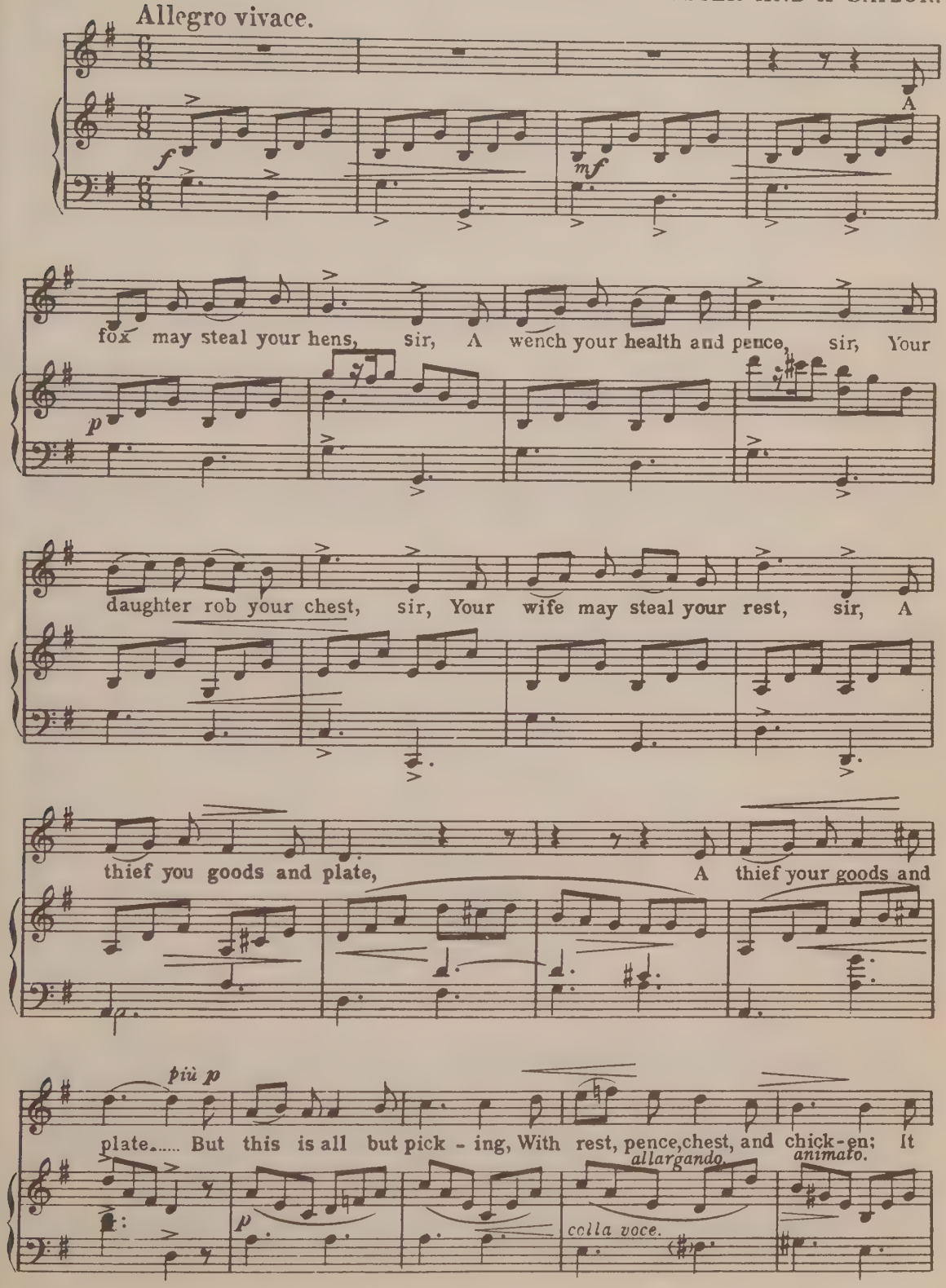

Allegro moderato.
agitated.
I, like a ship in
p agitated.
storms, was toss'd, yet a-fraid to put in - to land. For seiz'd in the port the
ves - sels lost, Whose treasure is con - tra - band. The

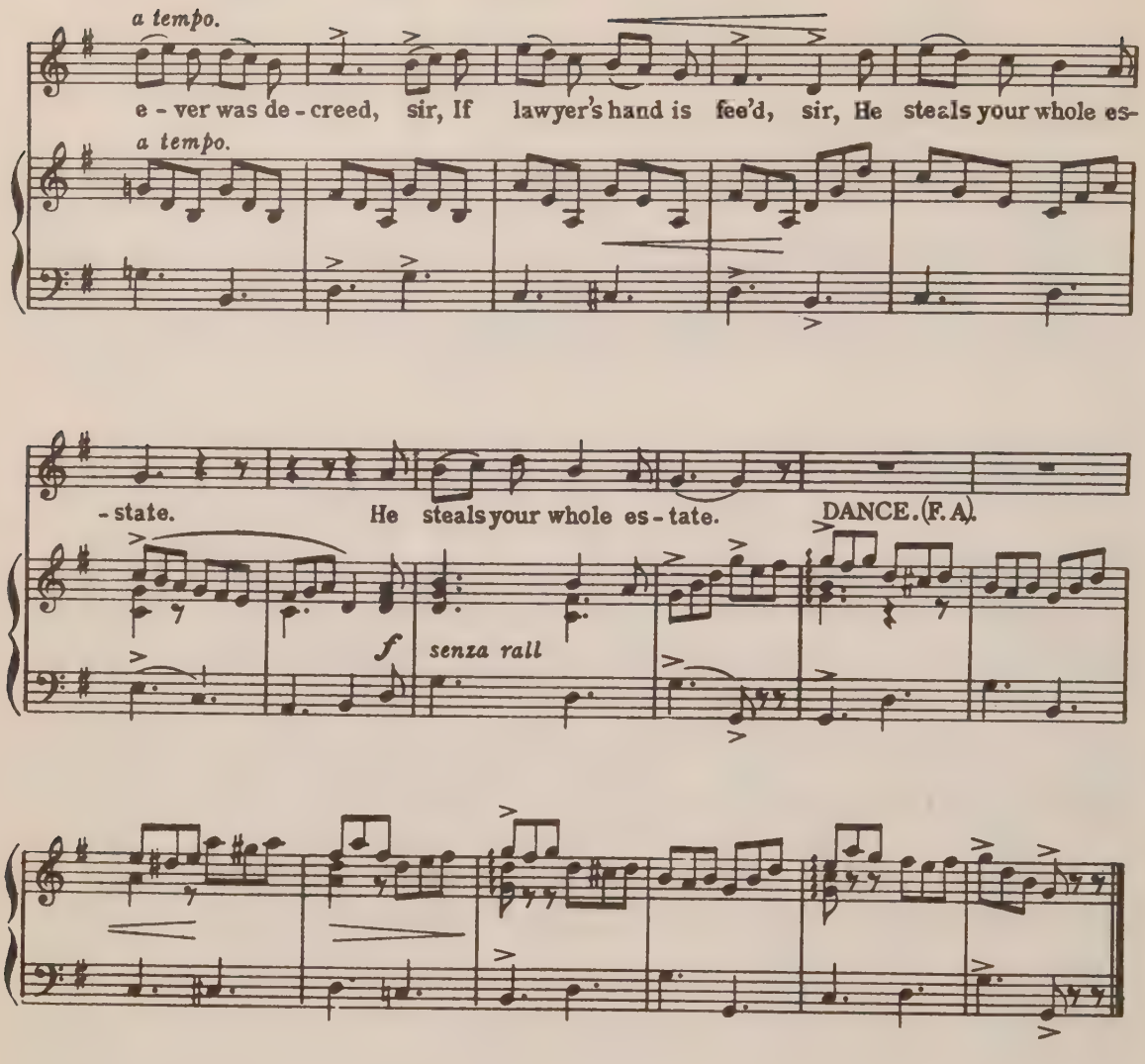

𝄋 più tranquillo.
commodo.
waves are laid, my du - ty's paid, O joy beyond ex - pres - sion! Thus,
𝄋
p più tranquillo.
colla voce.
a tempo.
rall.
a tempo.
safe a - shore, I ask no more, My all is in my po -
a tempo.
rall.
f
a tempo.
p
1.
a tempo.
D. 𝄋
- ses-sion, po-ses-sion, my all is in my po - ses - sion..... The
mf
a tempo.
D. 𝄋
2.
rall.
a tempo.
all is in my po - ses-sion.....
rall.
a tempo.
f

No 12. A Fox may steal Your Hens, Sir.

Peachum.

Air—"A Soldier and a Sailor."

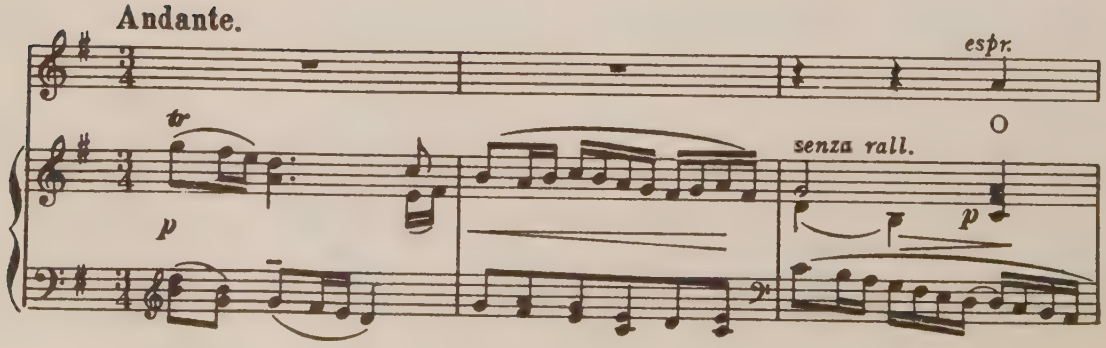

Allegro vivace.
A
f
mf
fox may steal your hens, sir, A wench your health and pence, sir, Your
p
daughter rob your chest, sir, Your wife may steal your rest, sir, A
thief you goods and plate, A thief your goods and
più p
plate..... But this is all but pick - ing, With rest, pence, chest, and chick - en; It
allargando.
animato.
p
colla voce.

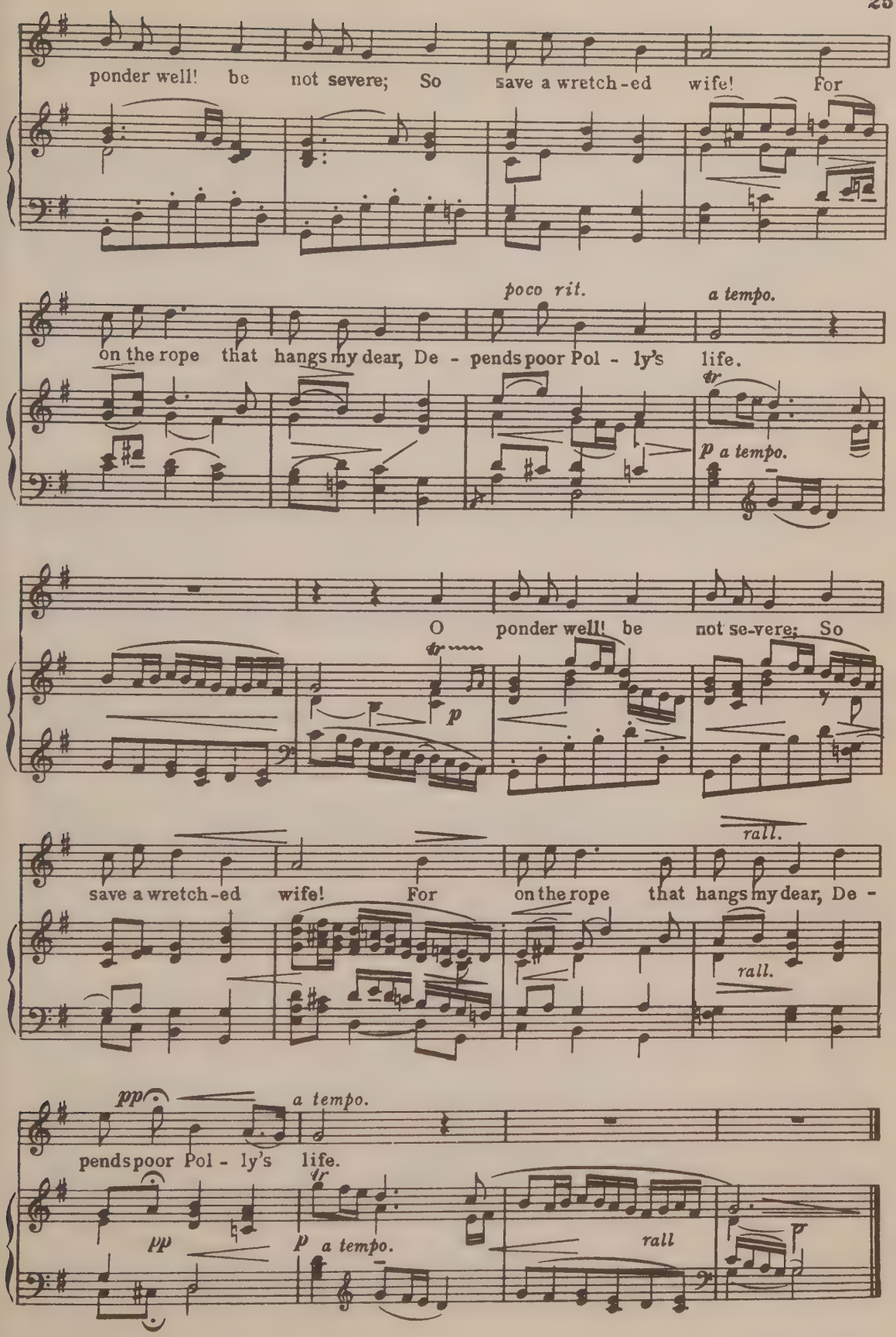

a tempo.
e - ver was de - creed, sir, If lawyer's hand is fee'd, sir, He steals your whole es-
a tempo.
- state. He steals your whole es - tate. DANCE. (F. A).
f
senza rall

Nº 13. O PONDER WELL.

Polly.

AIR—"NOW PONDER WELL, YE PARENTS DEAR."

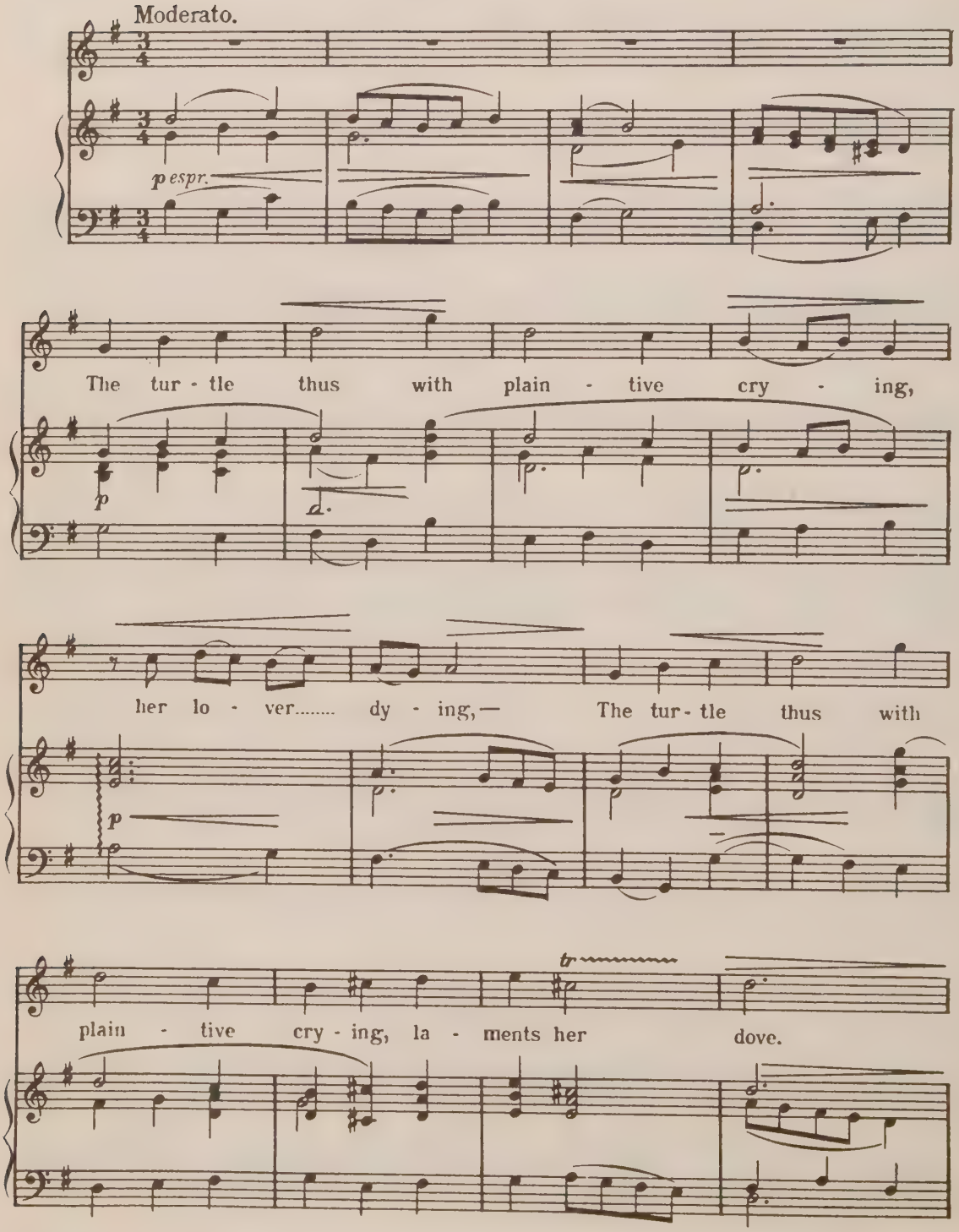



ponder well! be not severe; So save a wretch-ed wife! For
poco rit.
a tempo.
on the rope that hangs my dear, De - pends poor Pol - ly's life.
tr
p a tempo.
O ponder well! be not se-vere; So
tr
p
save a wretch-ed wife! For on the rope that hangs my dear, De -
rall.
rall.
pp
a tempo.
pends poor Pol - ly's life.
tr
pp
p a tempo.
rall

No 14. "The Turtle thus with Plaintive Crying."

Polly.

Air:–"Le Printemps Rappelle aux Armes."


Moderato.
p espr.
The tur - tle thus with plain - tive cry - ing,
her lo - ver..... dy - ing,— The tur - tle thus with
plain - tive cry - ing, la - ments her dove.

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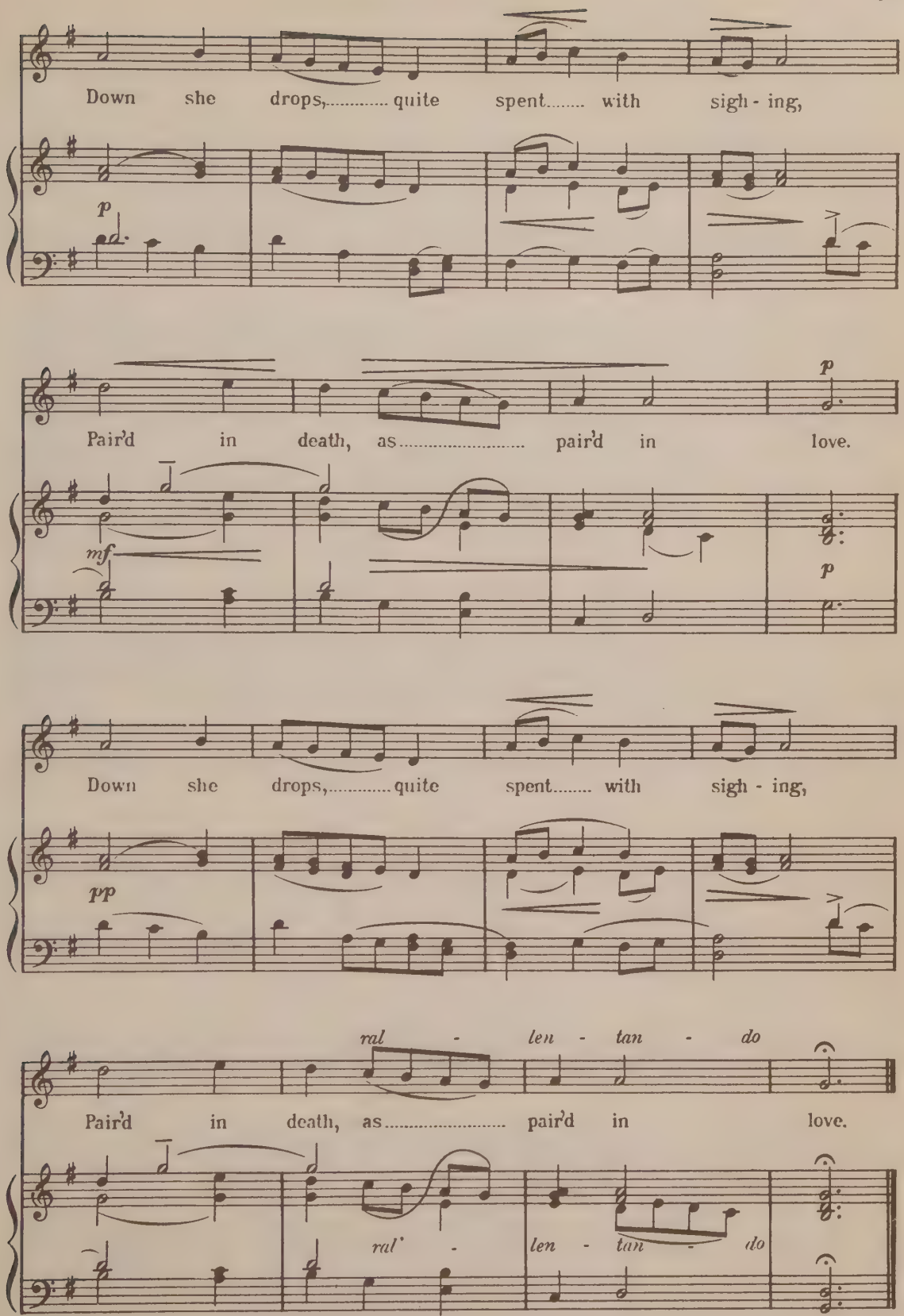
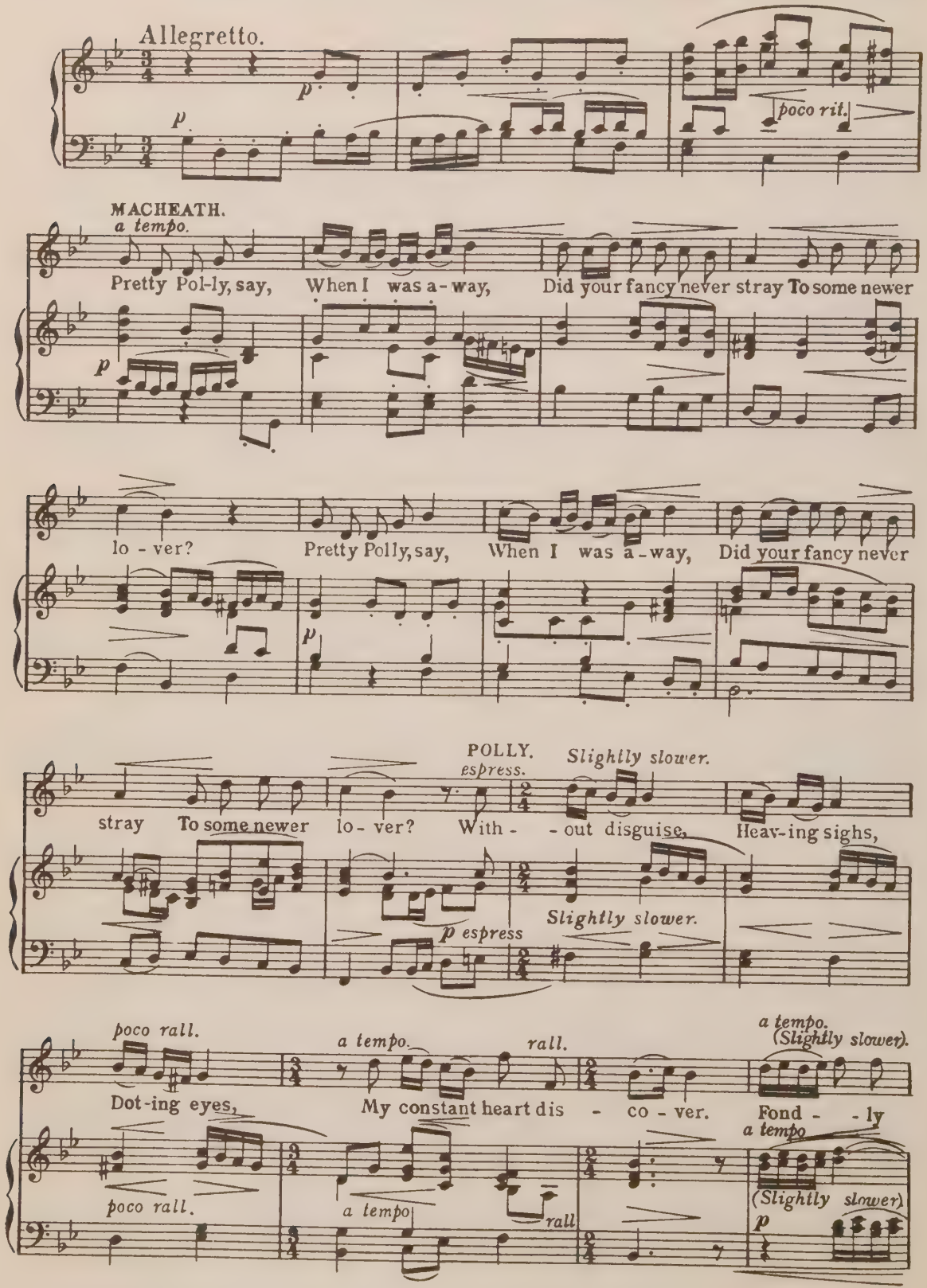
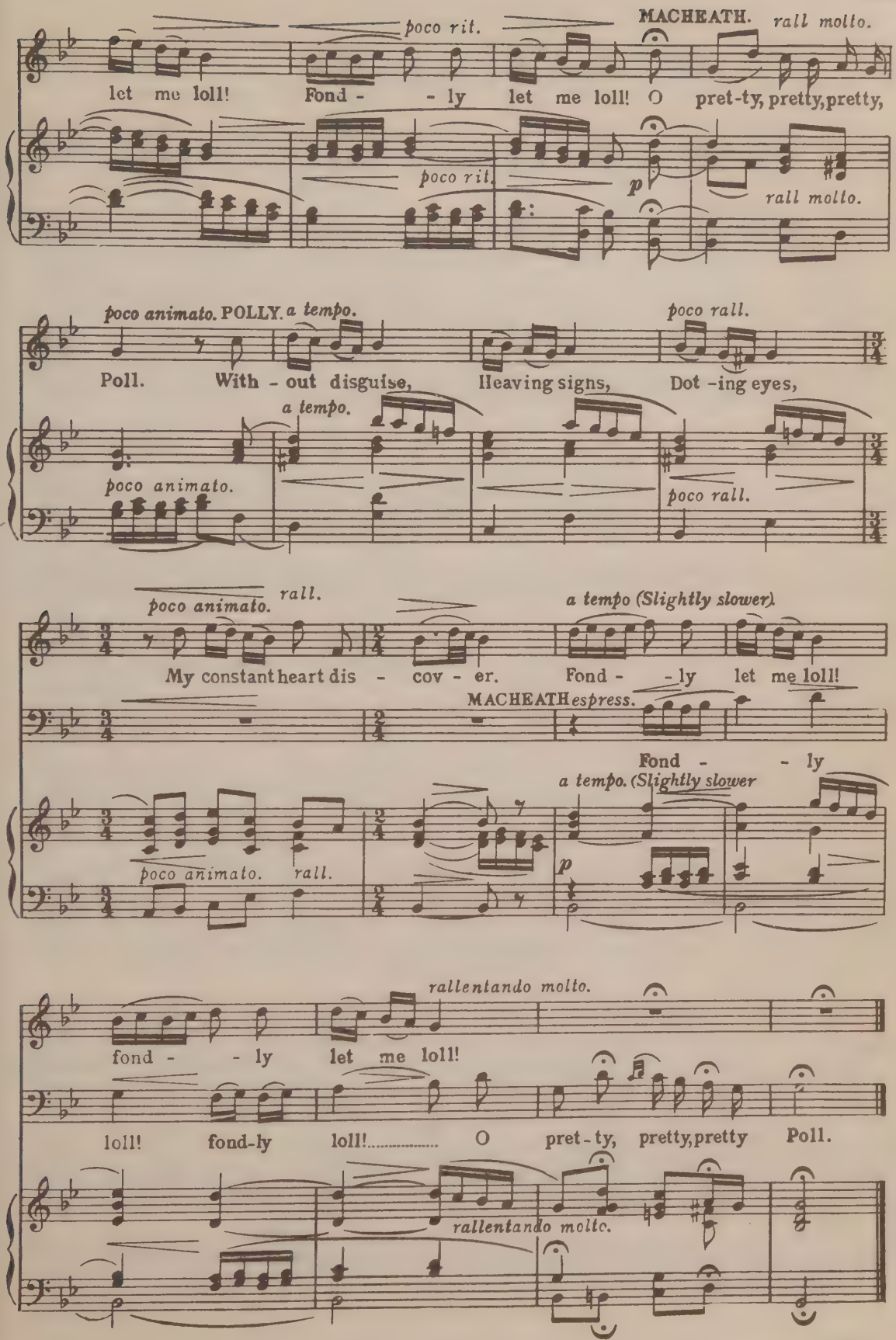

Down she drops,..... quite spent..... with sigh - ing,
p
Pair'd in death, as..... pair'd in love.
p
mf
p
Down she drops,..... quite spent..... with sigh - ing,
pp
ral - len - tan - do
Pair'd in death, as..... pair'd in love.
ral' - len - tan - do

Nº 15. PRETTY POLLY, SAY.

Duet — Polly and Macheath.

AIR—"PRETTY PARROT SAY."

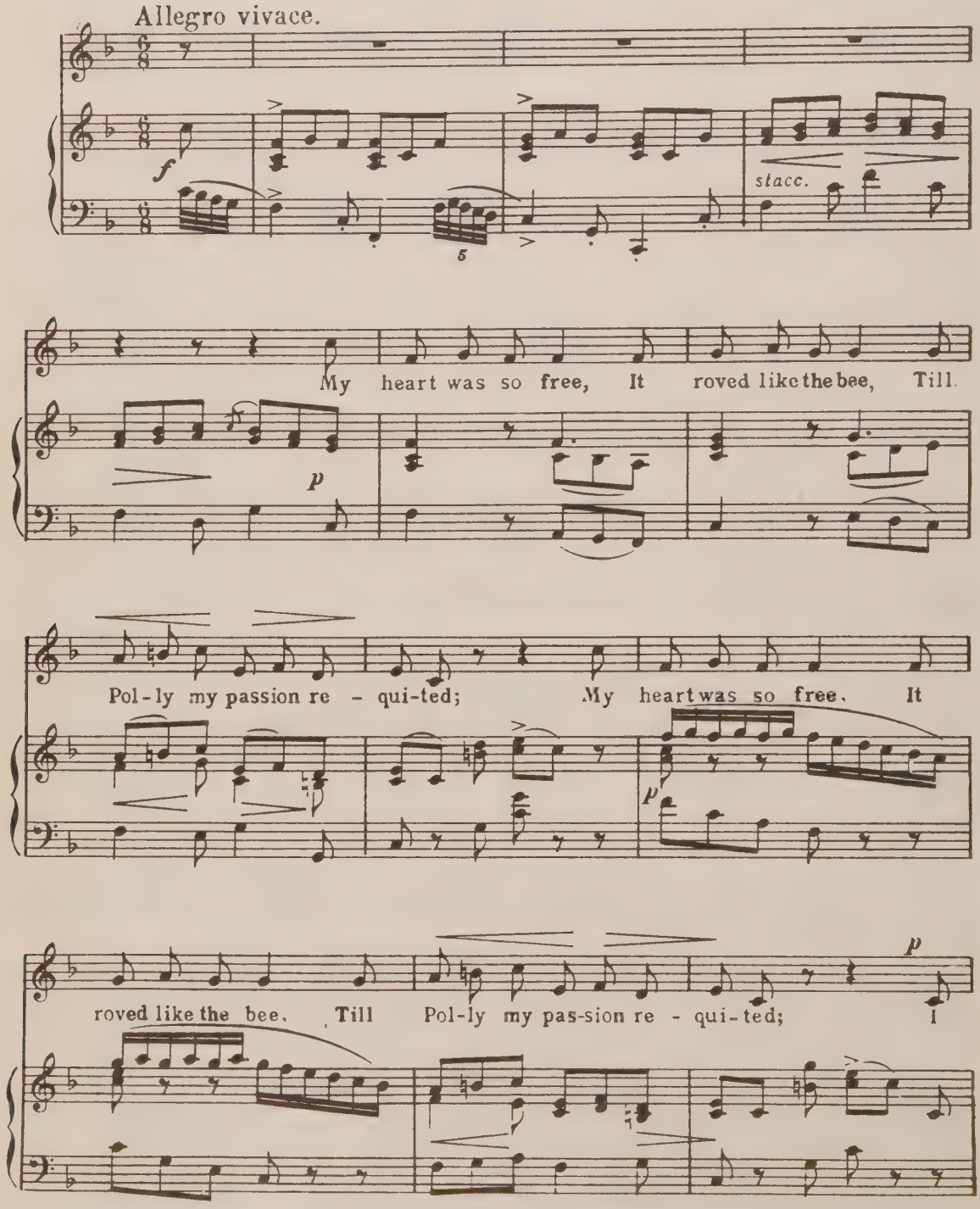


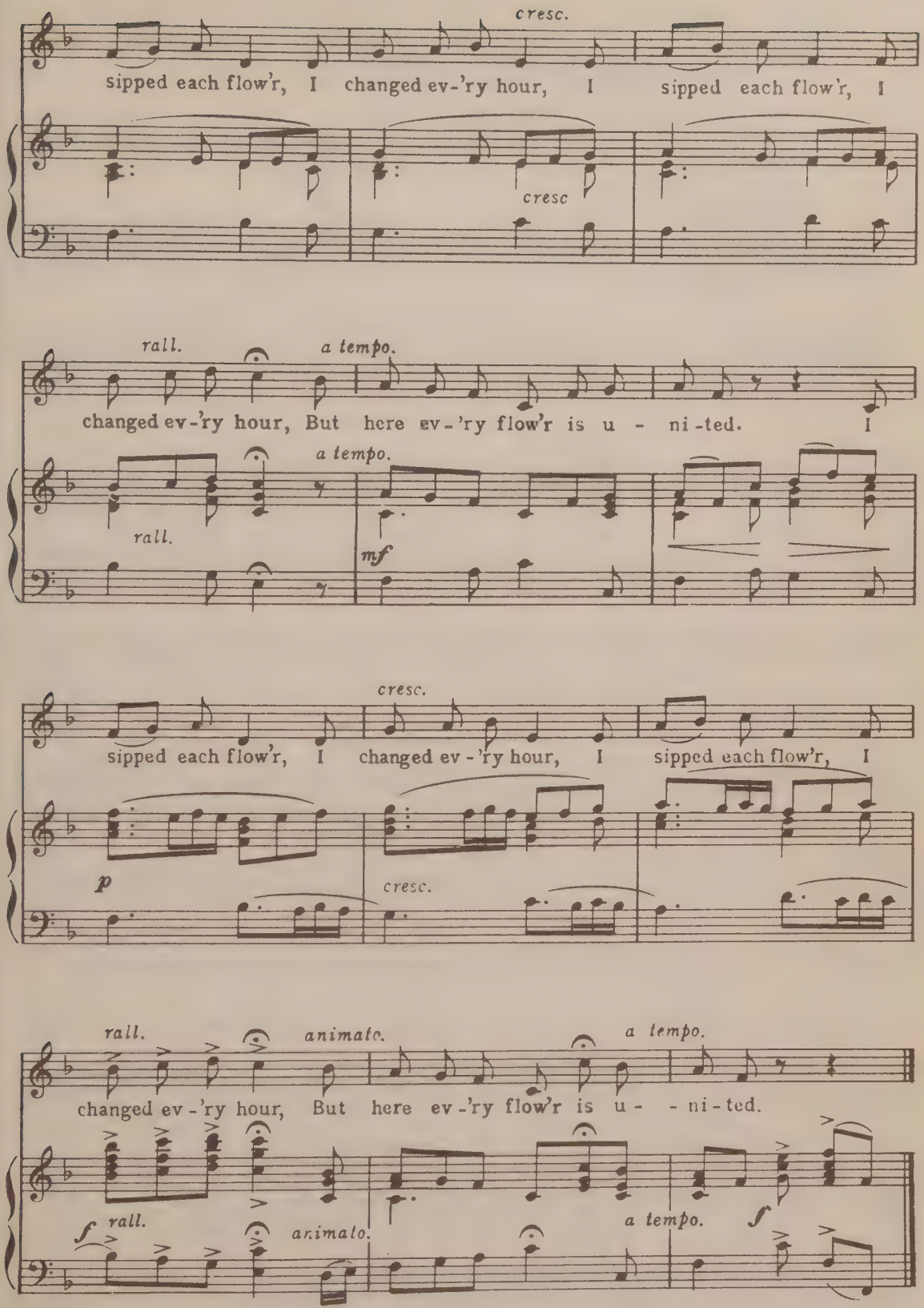

poco rit.
MACHEATH. rall molto.
let me loll! Fond - - ly let me loll! O pret-ty, pretty, pretty,
poco rit.
p
rall molto.
poco animato. POLLY. a tempo.
poco rall.
Poll. With - out disguise, Heaving signs, Dot - ing eyes,
a tempo.
poco animato.
poco rall.
poco animato. rall.
a tempo (Slightly slower).
My constant heart dis - cov - er. Fond - - ly let me loll!
MACHEATH espress.
Fond - - ly
a tempo. (Slightly slower
poco animato. rall.
p
rallentando molto.
fond - - ly let me loll!
loll! fond-ly loll!..... O pret - ty, pretty, pretty Poll.
rallentando molto.

Nº 16. MY HEART WAS SO FREE.

Macheath.

AIR—"PRAY, FAIR ONE BE KIND."

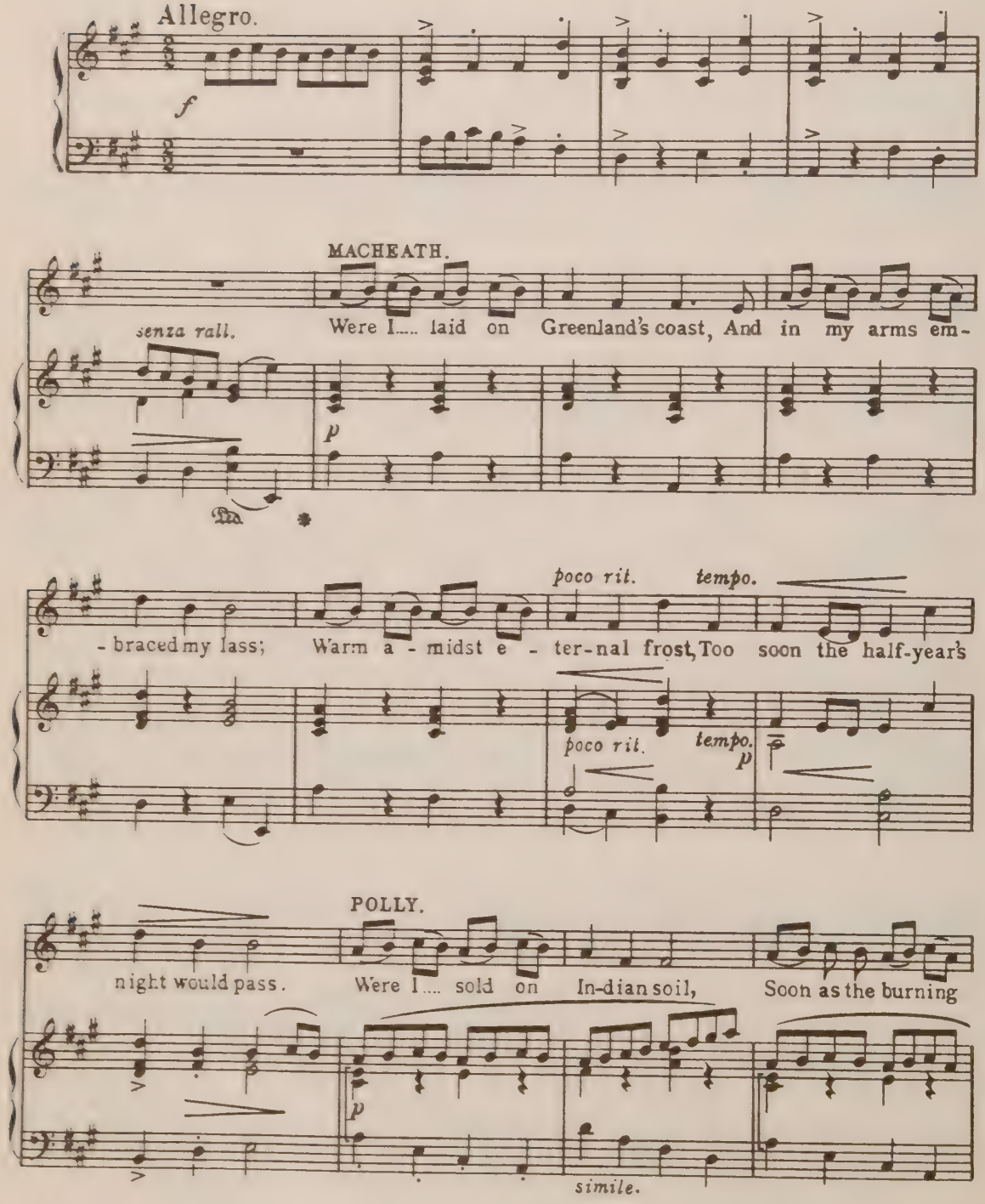

Allegro vivace.
stacc.
My heart was so free, It roved like the bee, Till
Pol-ly my passion re - qui-ted; My heart was so free. It
roved like the bee. Till Pol-ly my pas-sion re - qui-ted; I

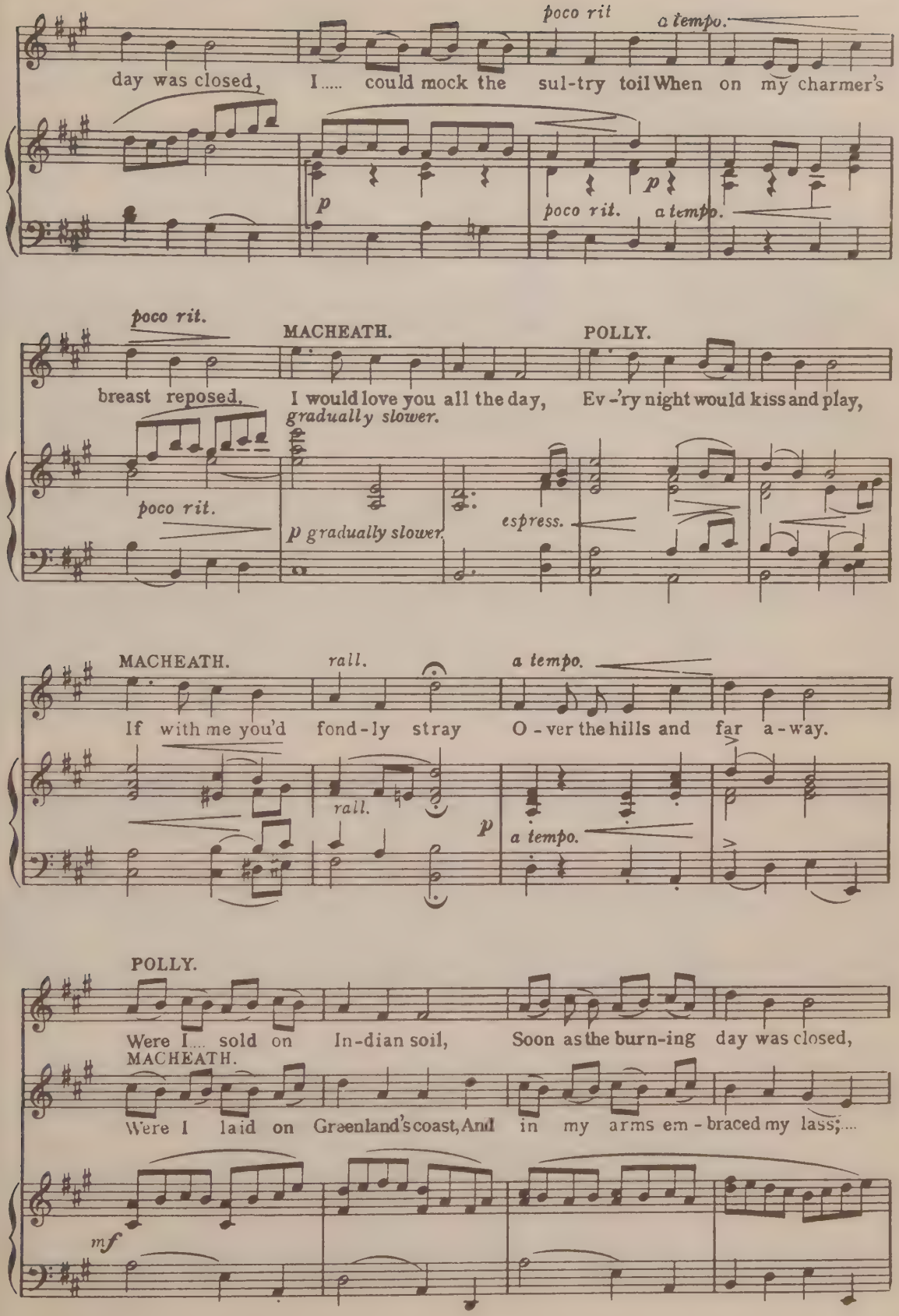

cresc.
sipped each flow'r, I changed ev-'ry hour, I sipped each flow'r, I
cresc
rall.
a tempo.
changed ev-'ry hour, But here ev-'ry flow'r is u - ni-ted. I
a tempo.
rall.
mf
cresc.
sipped each flow'r, I changed ev-'ry hour, I sipped each flow'r, I
p
cresc.
rall.
animato.
a tempo.
changed ev-'ry hour, But here ev-'ry flow'r is u - - ni-ted.
f
rall.
animato.
a tempo.
f

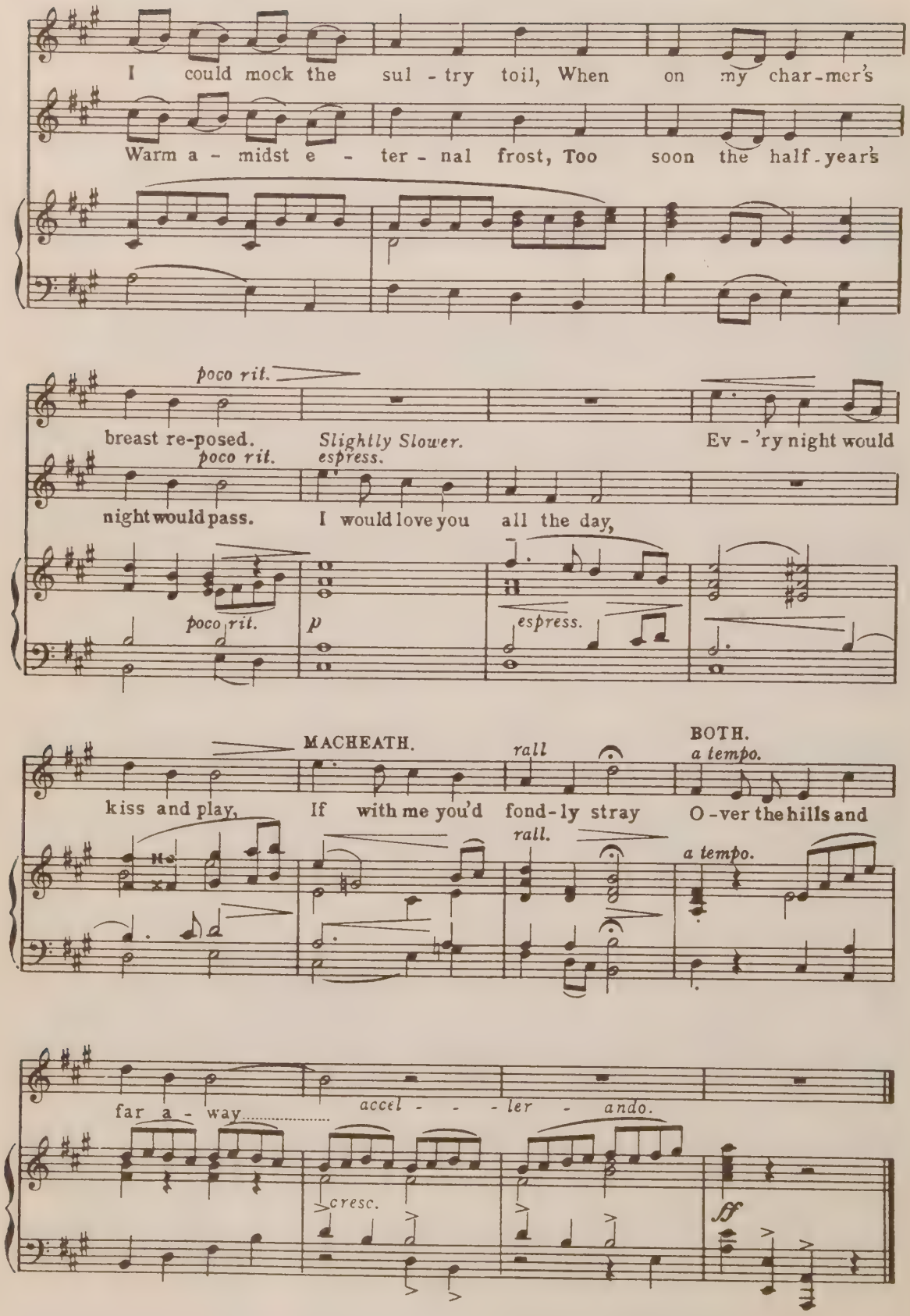
Nº 17. WERE I LAID ON GREENLAND'S COAST.

Duet—Polly and Macheath.

AIR—"OVER THE HILLS AND FAR AWAY."



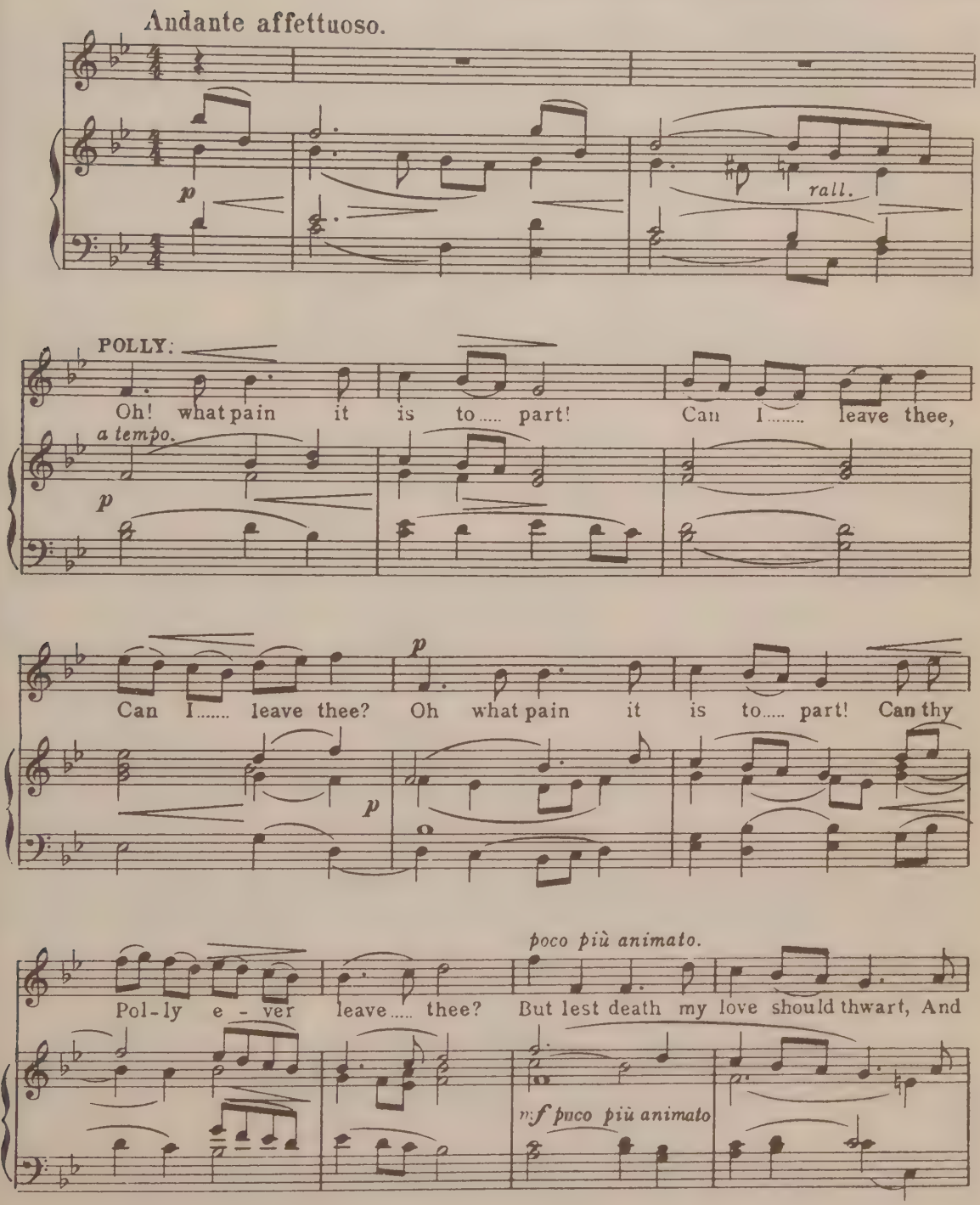

poco rit
a tempo.
day was closed, I..... could mock the sul-try toil When on my charmer's
p
p
poco rit.
a tempo.
poco rit.
MACHEATH.
POLLY.
breast reposed, I would love you all the day, Ev-'ry night would kiss and play,
gradually slower.
poco rit.
p gradually slower.
espress.
MACHEATH.
rall.
a tempo.
If with me you'd fond-ly stray O-ver the hills and far a-way.
rall.
p
a tempo.
POLLY.
Were I.... sold on In-dian soil, Soon as the burn-ing day was closed,
MACHEATH.
Were I laid on Greenland's coast, And in my arms em-braced my lass;....
mf

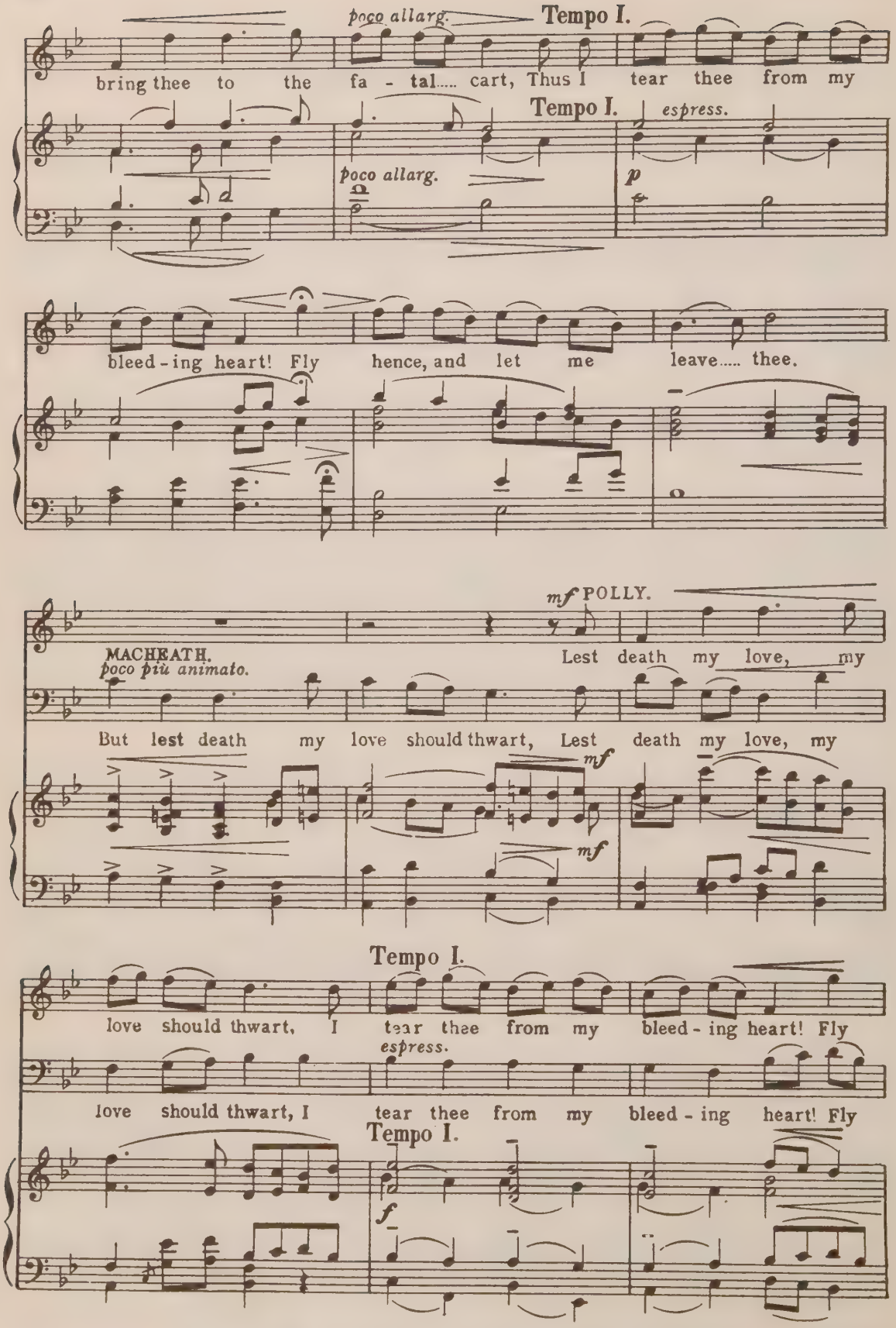

I could mock the sul - try toil, When on my char-mer's
Warm a - midst e - ter - nal frost, Too soon the half-year's
poco rit.
breast re-posed.
Slightly Slower.
espress.
Ev - 'ry night would
night would pass.
I would love you all the day,
poco rit.
p
espress.
MACHEATH.
rall
BOTH.
a tempo.
kiss and play,
If with me you'd fond-ly stray
O-ver the hills and
rall.
a tempo.
far a - way
accel - - - ler - ando.
cresc.
ff

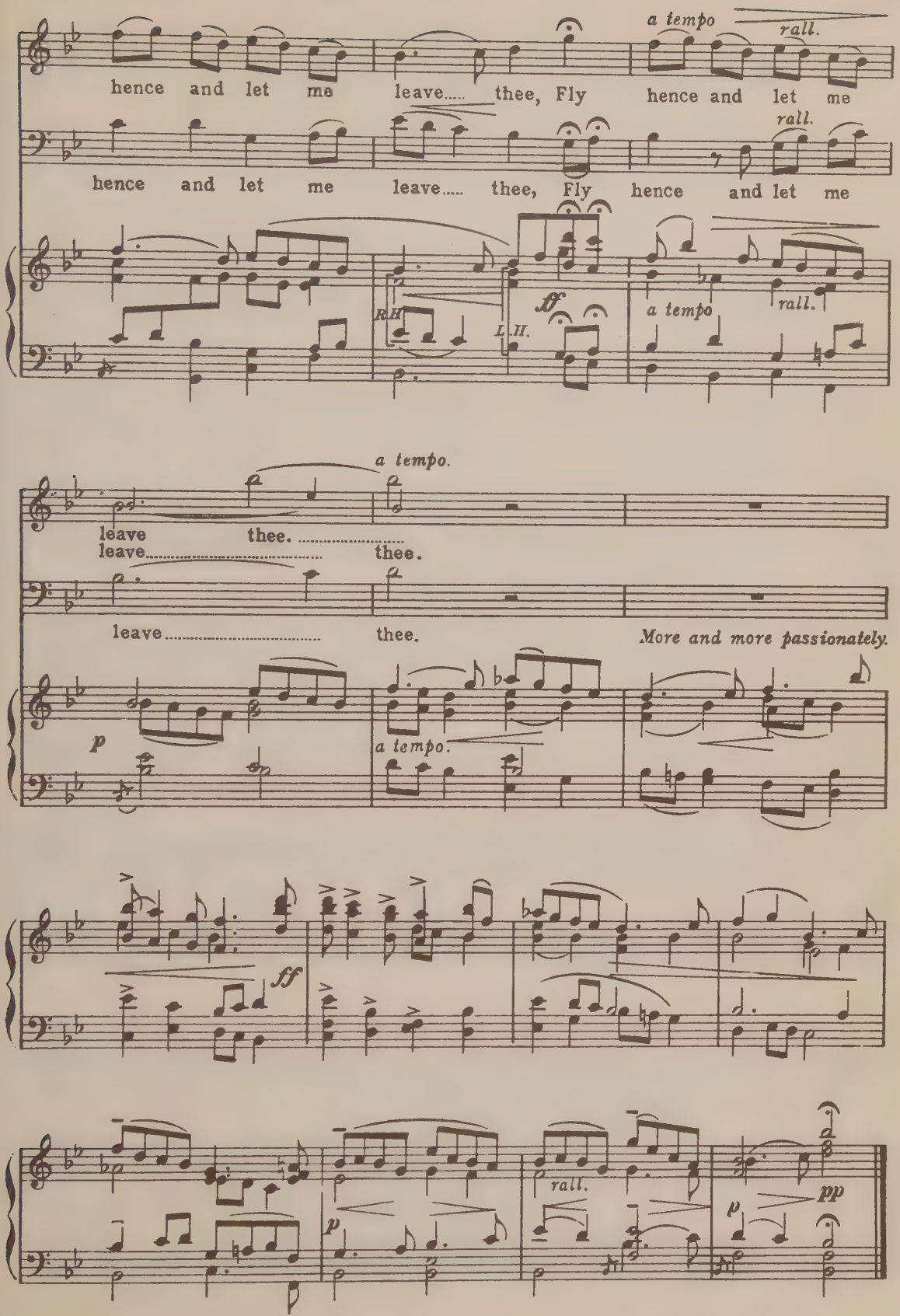
Nº 18. O WHAT PAIN IT IS TO PART.

Duet— Polly and Macheath.

AIR—"GIN THOU WERT MY AIN THING."


Andante affettuoso.
p
rall.
POLLY:
Oh! what pain it is to..... part! Can I..... leave thee,
a tempo.
p
Can I..... leave thee? Oh what pain it is to..... part! Can thy
p
p
poco più animato.
Pol-ly e - ver leave..... thee? But lest death my love should thwart, And
mf poco più animato


poco allarg.
Tempo I.
bring thee to the fa - tal..... cart, Thus I tear thee from my
Tempo I.
espress.
poco allarg.
p
bleed - ing heart! Fly hence, and let me leave..... thee.
mf POLLY.
MACHEATH.
poco più animato.
Lest death my love, my
But lest death my love should thwart, Lest death my love, my
mf
mf
Tempo I.
love should thwart, I tear thee from my bleed - ing heart! Fly
espress.
love should thwart, I tear thee from my bleed - ing heart! Fly
Tempo I.
f

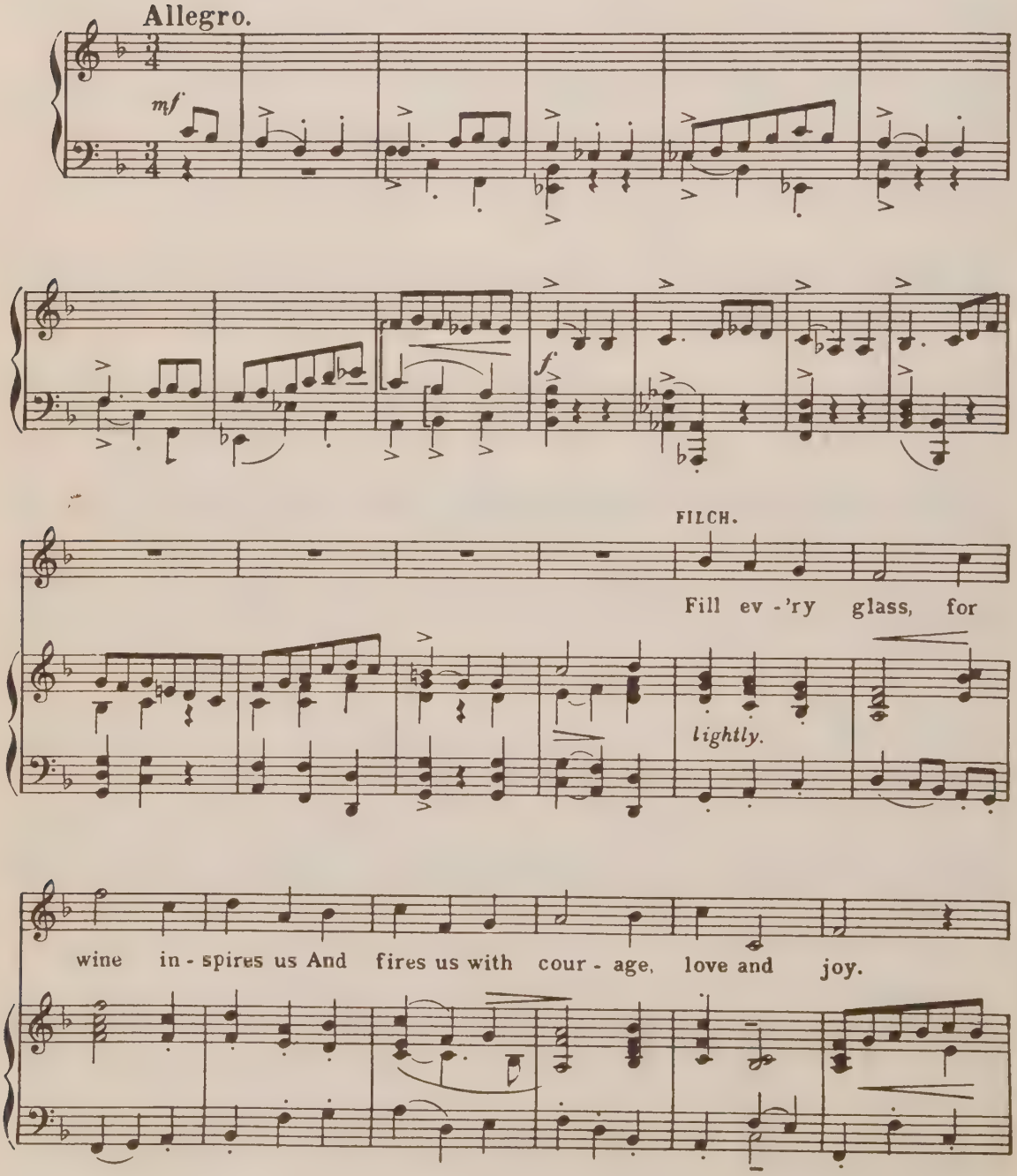

a tempo
rall.
hence and let me leave..... thee, Fly hence and let me
rall.
hence and let me leave..... thee, Fly hence and let me
R.H.
L.H.
ff
a tempo
rall.
a tempo.
leave thee.
leave thee.
leave thee.
More and more passionately.
p
a tempo.
ff
p
rall.
pp
p

ACT II.- SCENE I.

No. 19. A TAVERN NEAR NEWGATE.

Filch and Chorus.

AIR.–"FILL EVERY GLASS."



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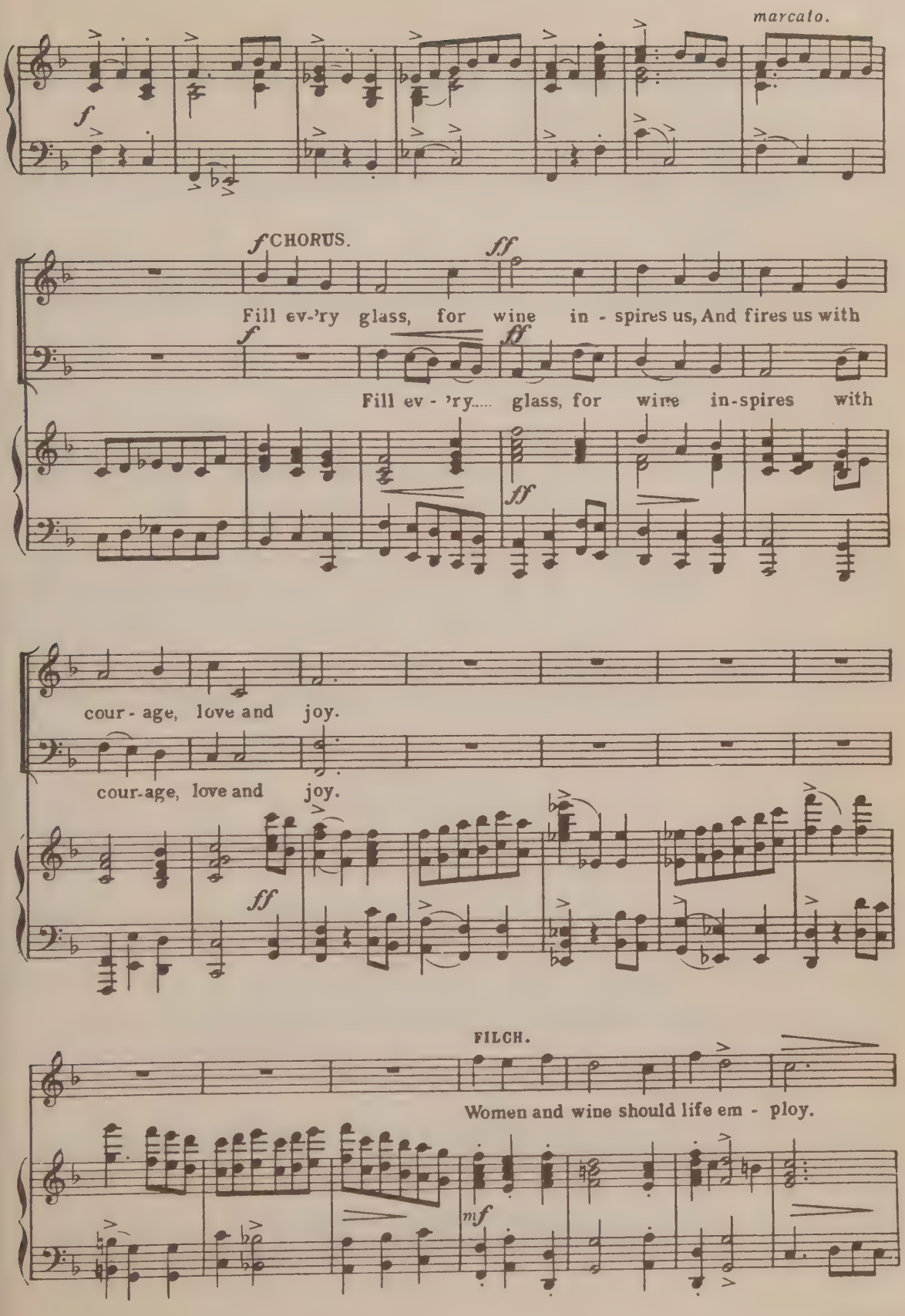
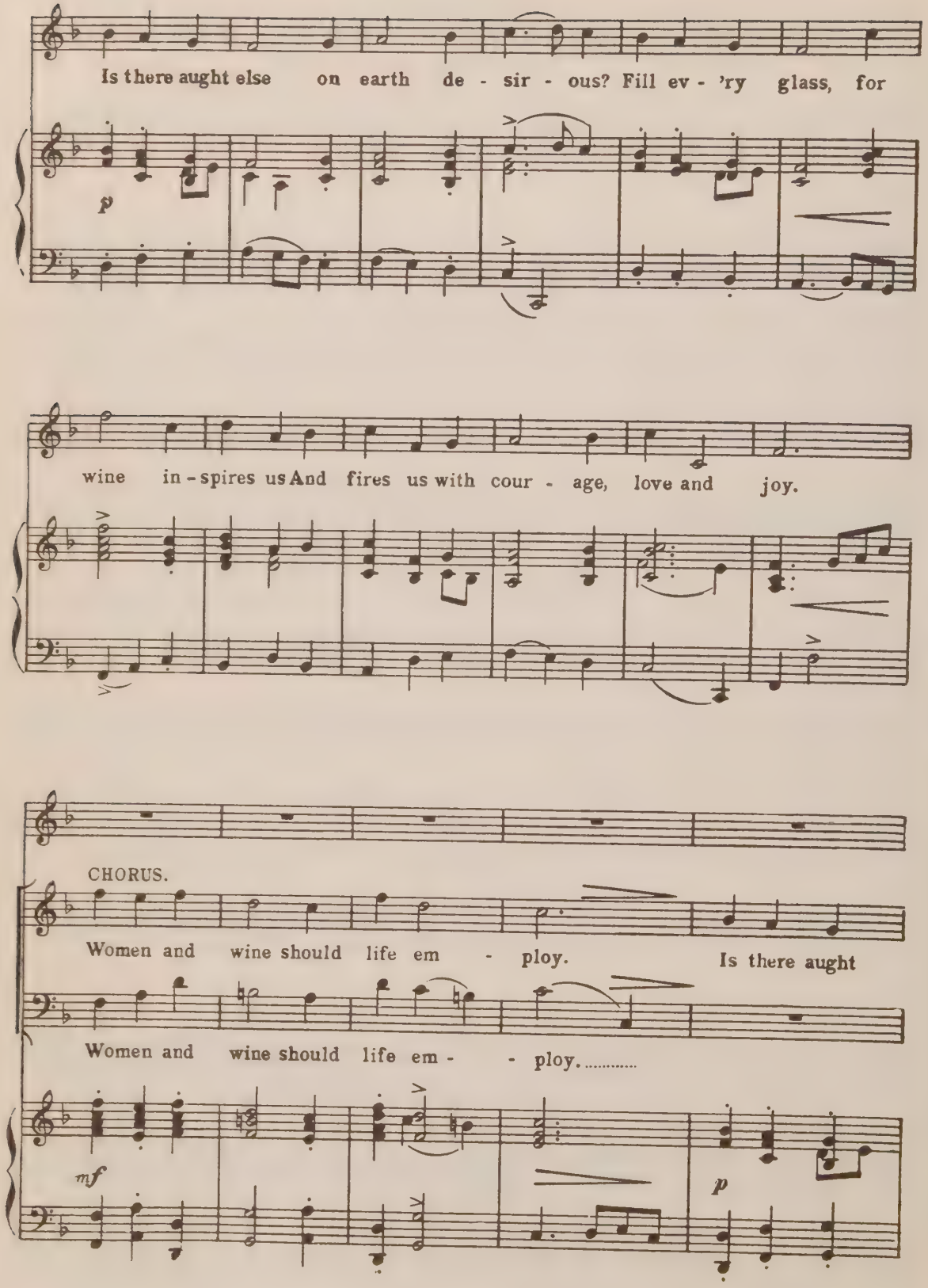
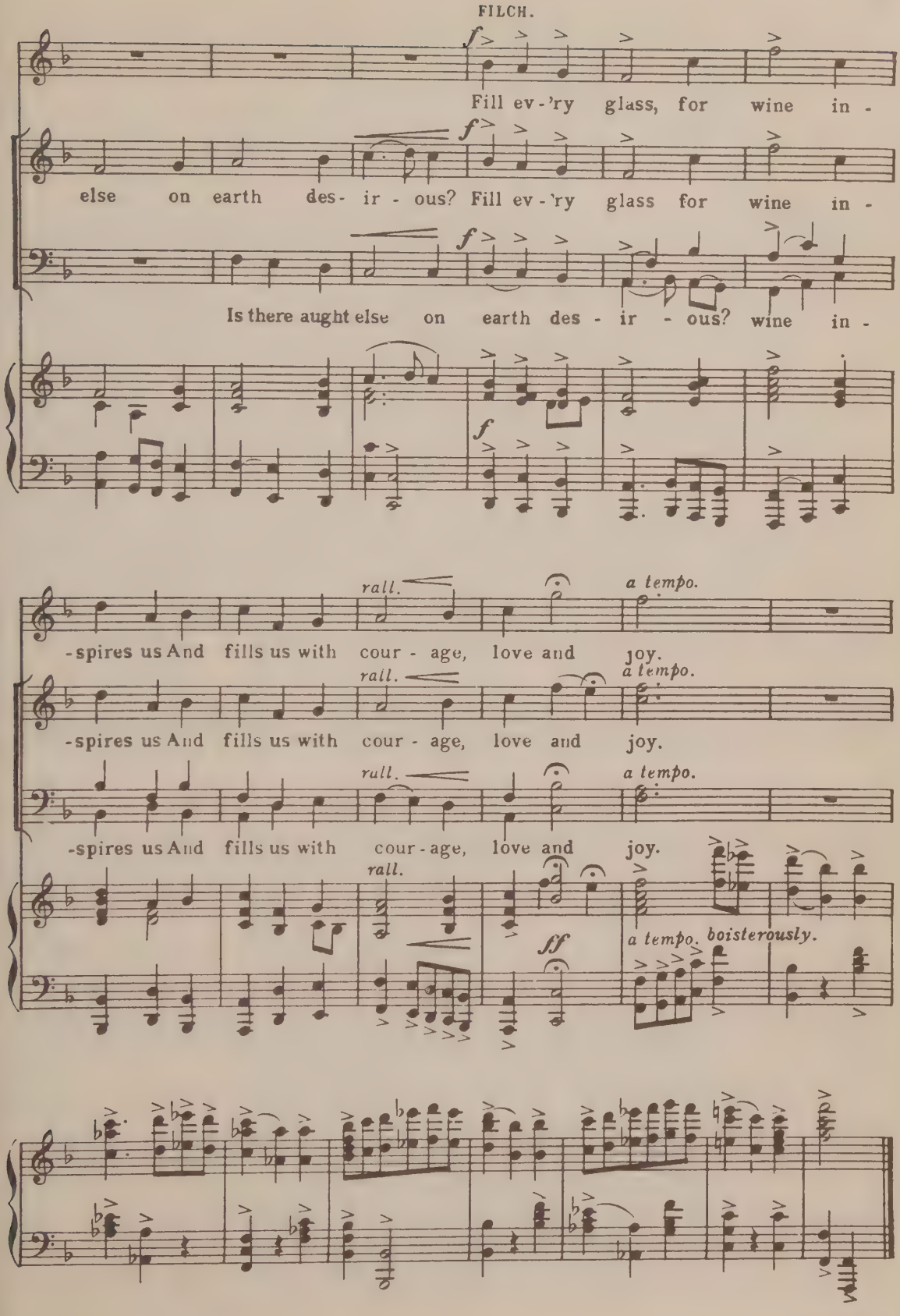
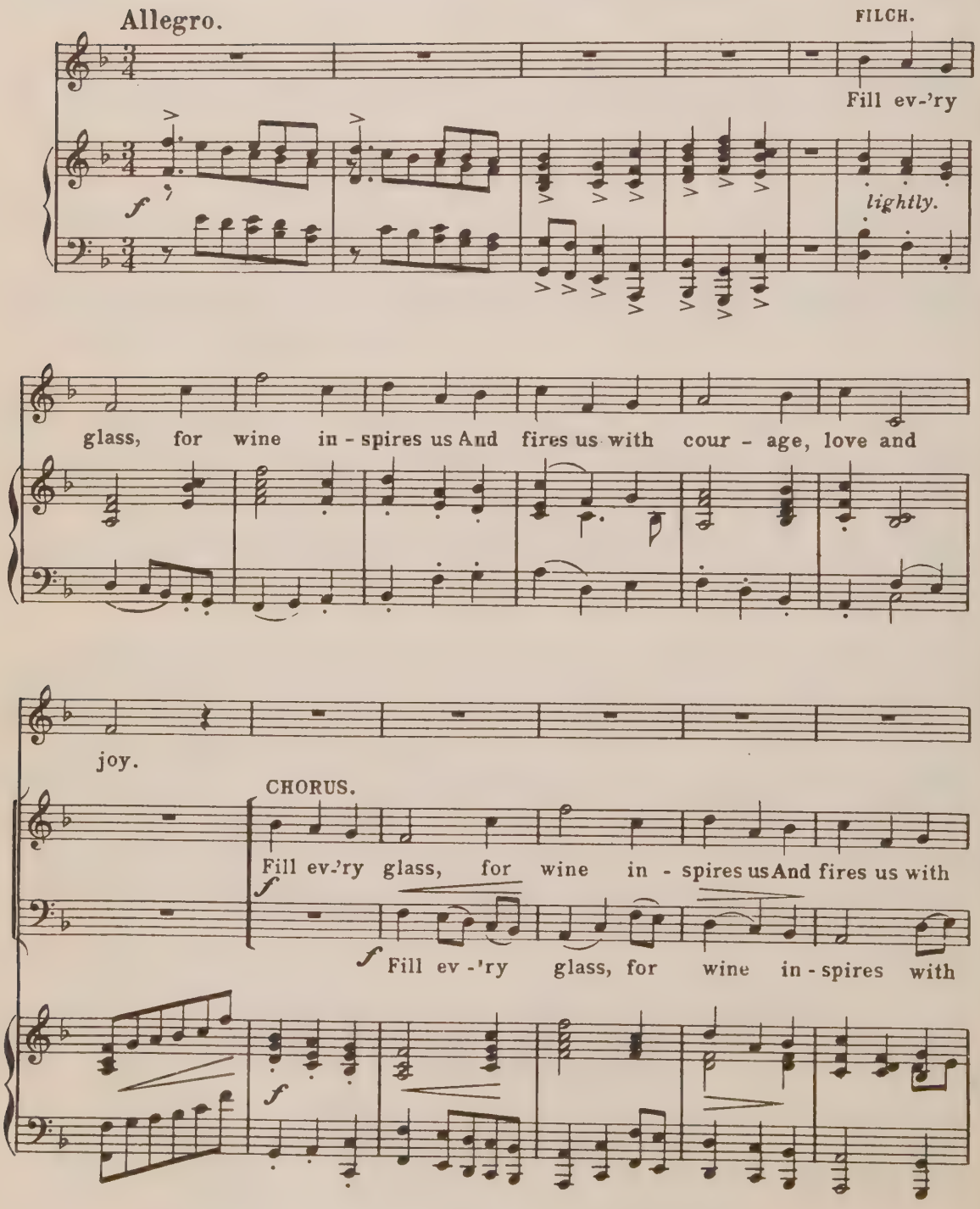

marcato.
f
f CHORUS.
ff
Fill ev-'ry glass, for wine in - spires us, And fires us with
f
ff
Fill ev - 'ry..... glass, for wine in-spires with
ff
cour - age, love and joy.
cour-age, love and joy.
ff
FILCH.
Women and wine should life em - ploy.
mf


Is there aught else on earth de - sir - ous? Fill ev - 'ry glass, for
p
wine in - spires us And fires us with cour - age, love and joy.
CHORUS.
Women and wine should life em - ploy. Is there aught
Women and wine should life em - - ploy.
mf
p

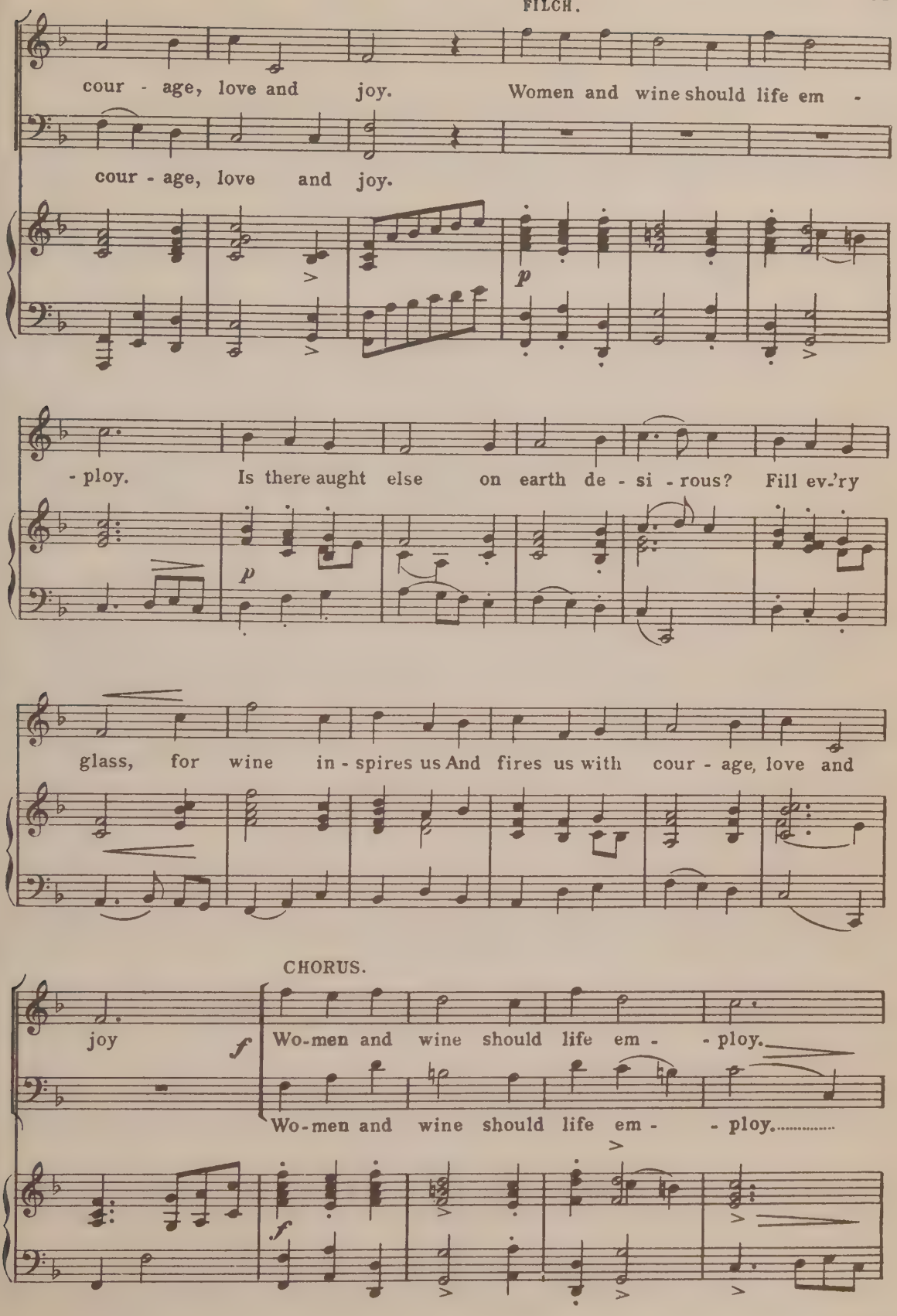

FILCH.
Fill ev-'ry glass, for wine in-
else on earth des- ir - ous? Fill ev-'ry glass for wine in-
Is there aught else on earth des - ir - ous? wine in-
-spires us And fills us with cour - age, love and joy.
-spires us And fills us with cour - age, love and joy.
-spires us And fills us with cour-age, love and joy.
rall.
a tempo.
ff
a tempo. boisterously.

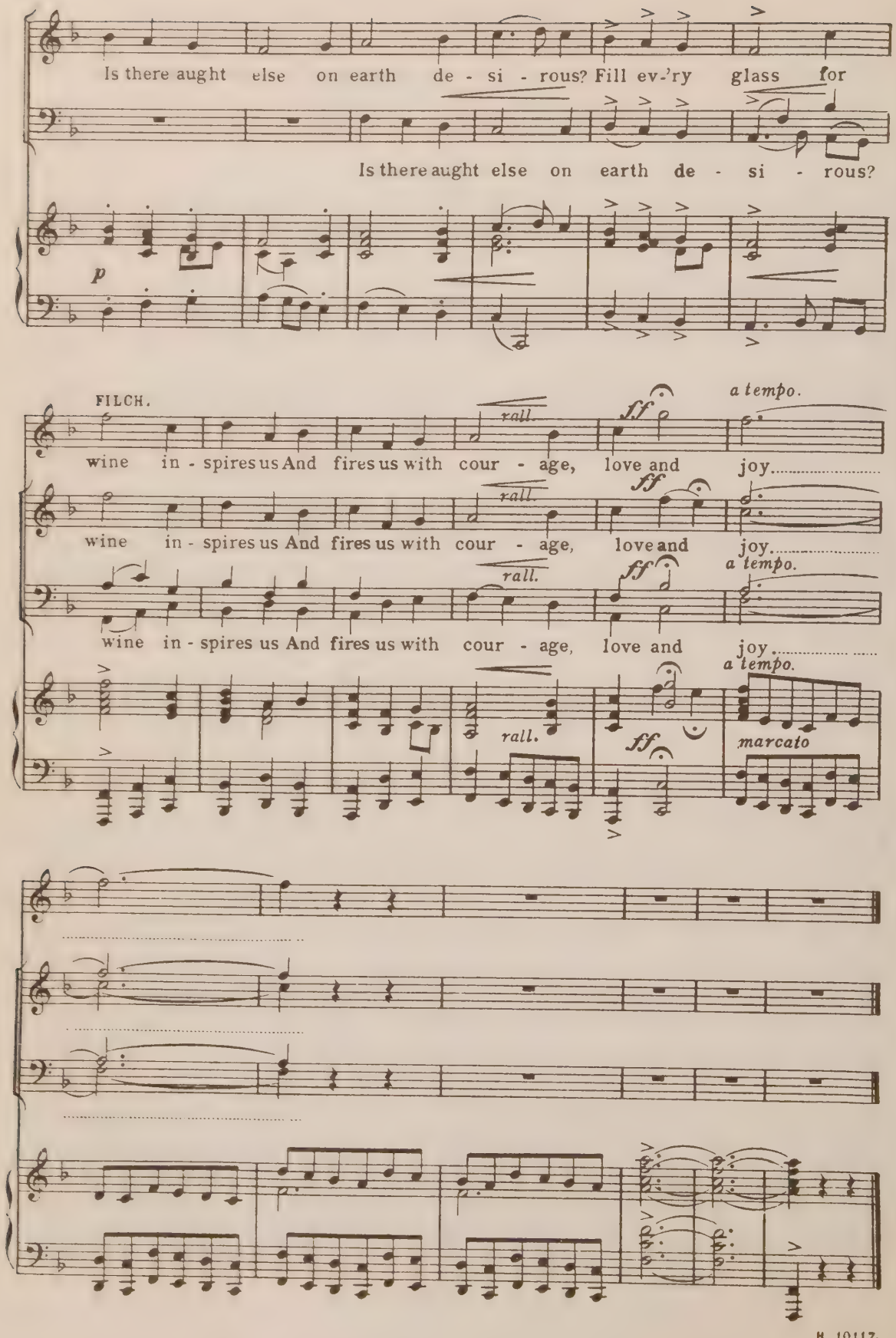
No 20. FILL EVERY GLASS.

Filch and Chorus.


Allegro.
FILCH.
Fill ev-'ry
lightly.
glass, for wine in - spires us And fires us with cour - age, love and
joy.
CHORUS.
Fill ev-'ry glass, for wine in - spires us And fires us with
Fill ev -'ry glass, for wine in - spires with

FILCH.

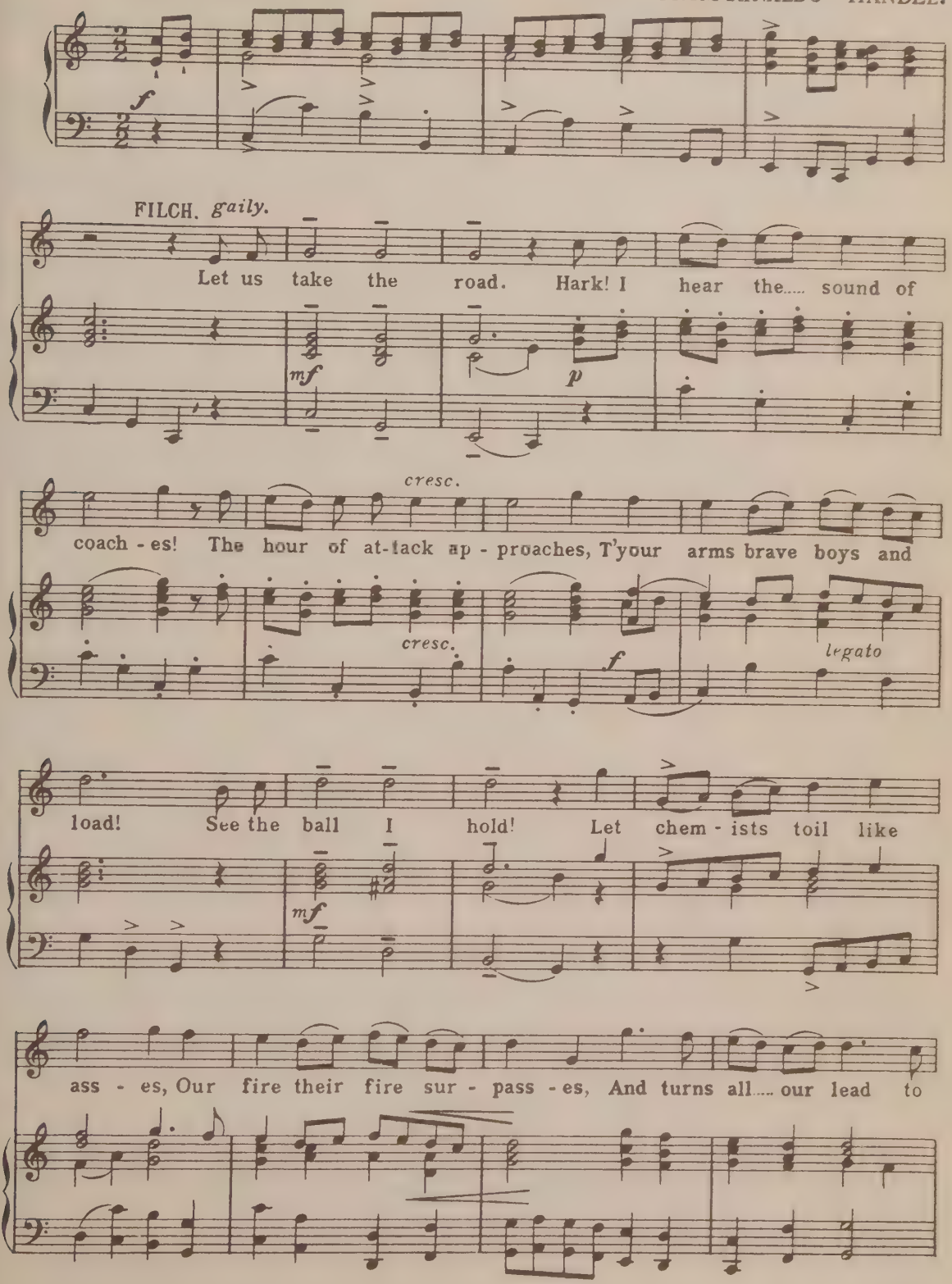

cour - age, love and joy. Women and wine should life em -
cour - age, love and joy.
- ploy. Is there aught else on earth de - si - rous? Fill ev-'ry
glass, for wine in - spires us And fires us with cour - age, love and
CHORUS.
joy
Wo-men and wine should life em - - ploy.
Wo-men and wine should life em - - ploy.

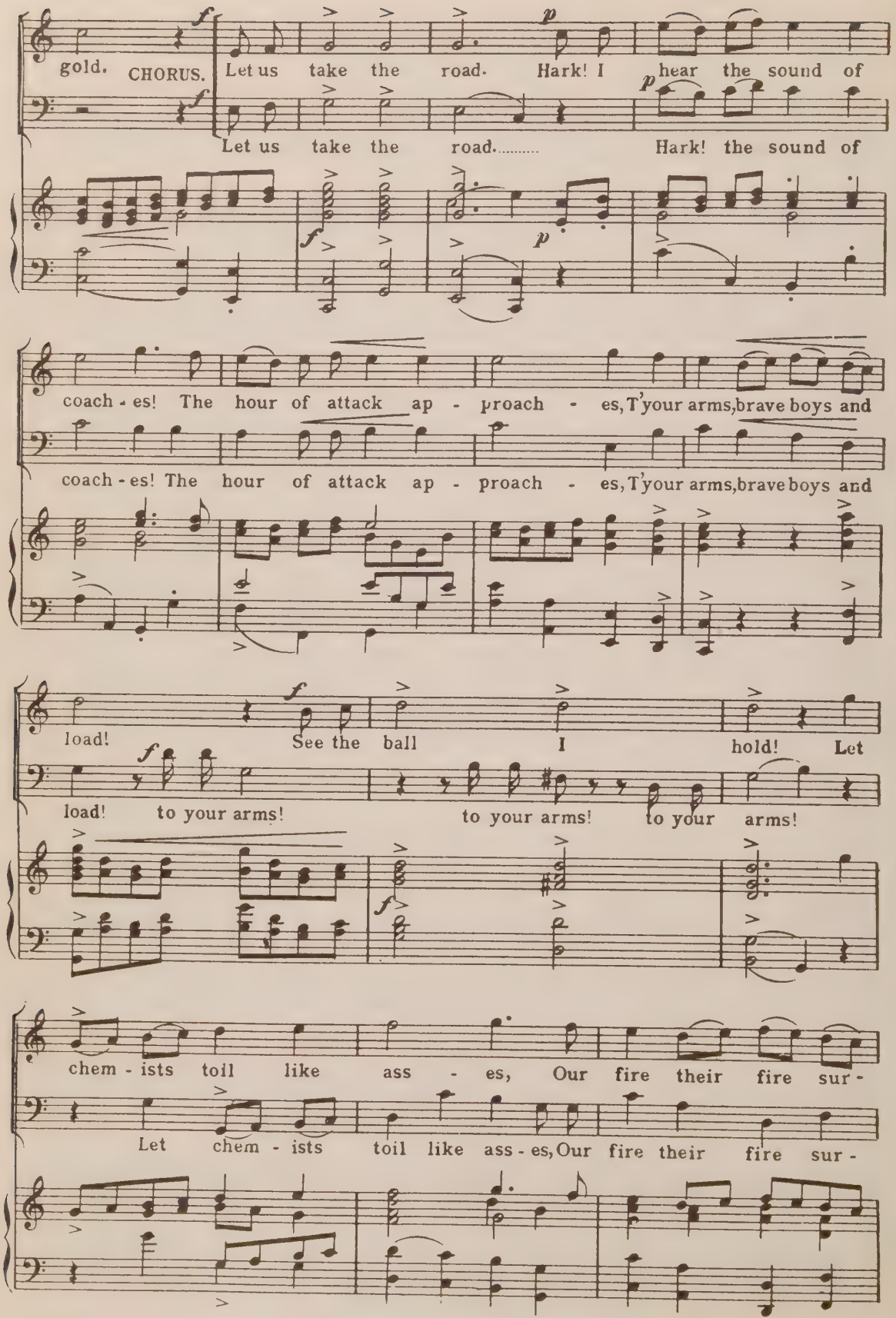

Is there aught else on earth de - si - rous? Fill ev-'ry glass for
Is there aught else on earth de - si - rous?
p
FILCH.
wine in - spires us And fires us with cour - age, love and joy.
rall.
ff
a tempo.
wine in - spires us And fires us with cour - age, love and joy.
wine in - spires us And fires us with cour - age, love and joy.
marcato

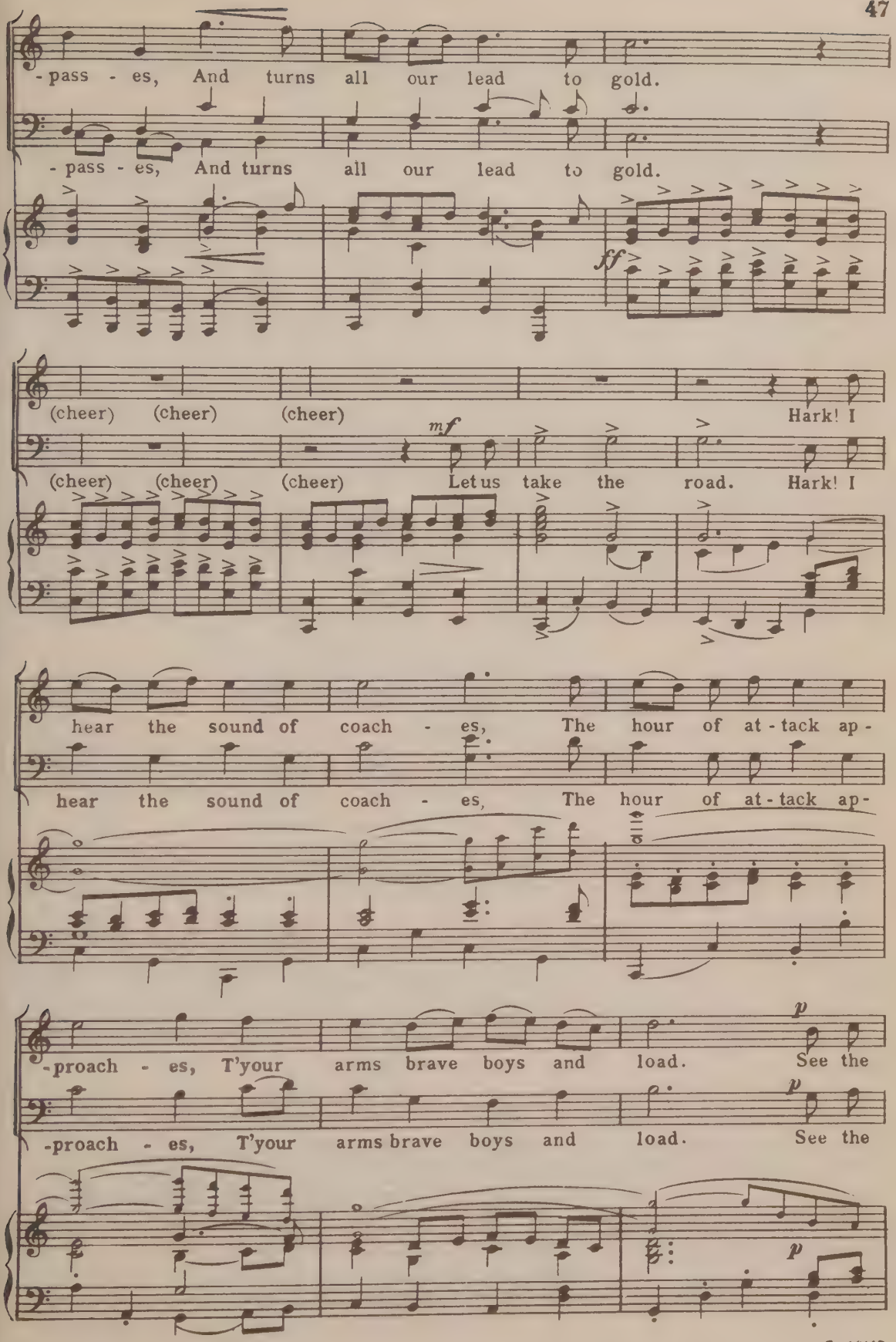
Nº 21. LET US TAKE THE ROAD.

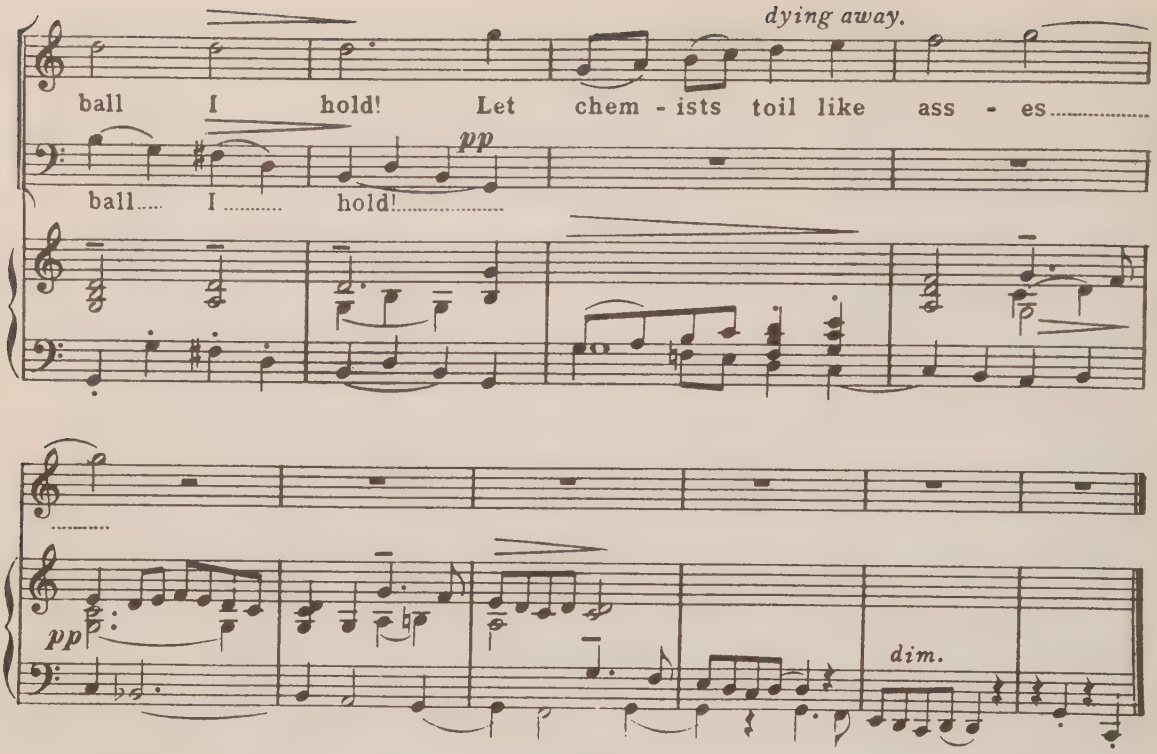
Filch and Chorus.

In quick march time. AIR.—MARCH FROM "RINALDO"—HANDEL.


f
FILCH. gaily.
Let us take the road. Hark! I hear the..... sound of
mf
p
cresc.
coach - es! The hour of at-tack ap - proaches, T'your arms brave boys and
cresc.
f
legato
load! See the ball I hold! Let chem - ists toil like
mf
ass - es, Our fire their fire sur - pass - es, And turns all..... our lead to


gold. CHORUS. Let us take the road. Hark! I hear the sound of
Let us take the road..... Hark! the sound of
coach - es! The hour of attack ap - proach - es, T'your arms, brave boys and
coach - es! The hour of attack ap - proach - es, T'your arms, brave boys and
load! See the ball I hold! Let
load! to your arms! to your arms! to your arms!
chem - ists toil like ass - es, Our fire their fire sur -
Let chem - ists toil like ass - es, Our fire their fire sur -

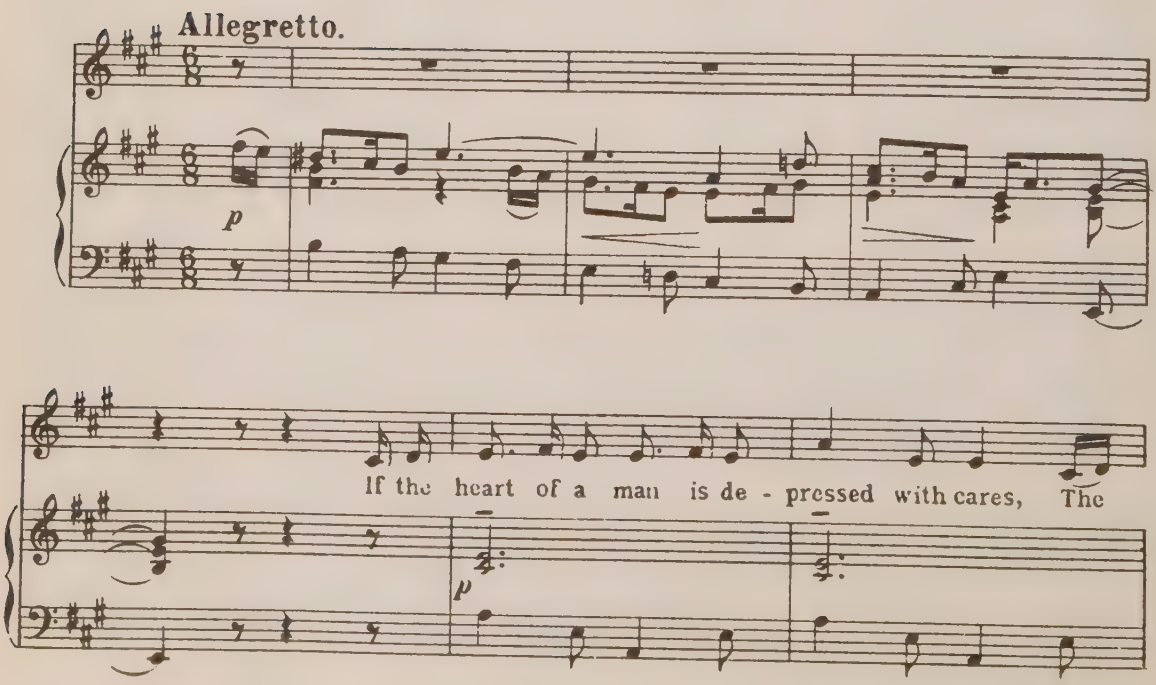

-pass - es, And turns all our lead to gold.
-pass - es, And turns all our lead to gold.
ff
(cheer) (cheer) (cheer) Hark! I
mf
(cheer) (cheer) (cheer) Let us take the road. Hark! I
hear the sound of coach - es, The hour of at - tack ap -
hear the sound of coach - es, The hour of at - tack ap -
-proach - es, T'your arms brave boys and load. See the
p
-proach - es, T'your arms brave boys and load. See the
p
p

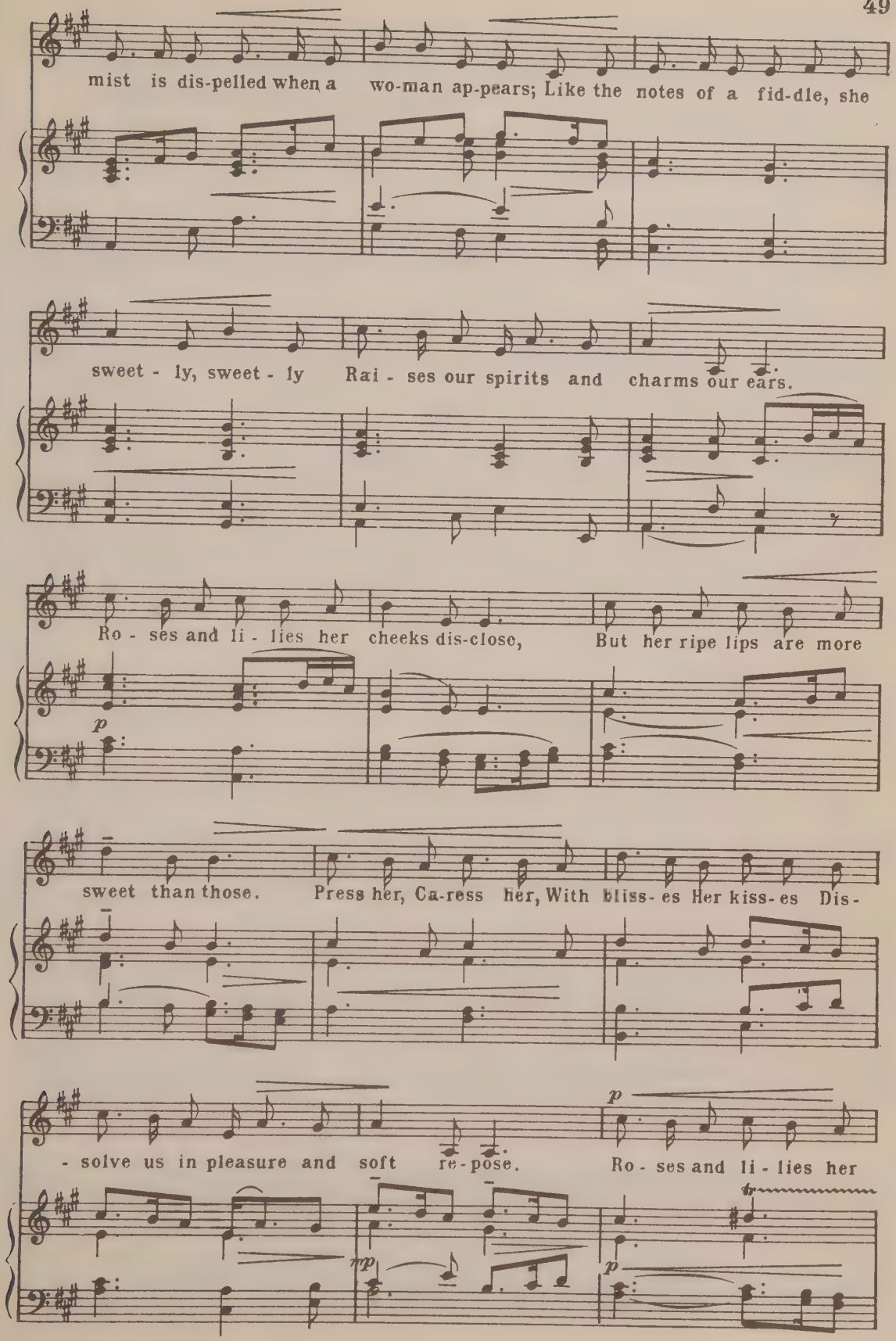


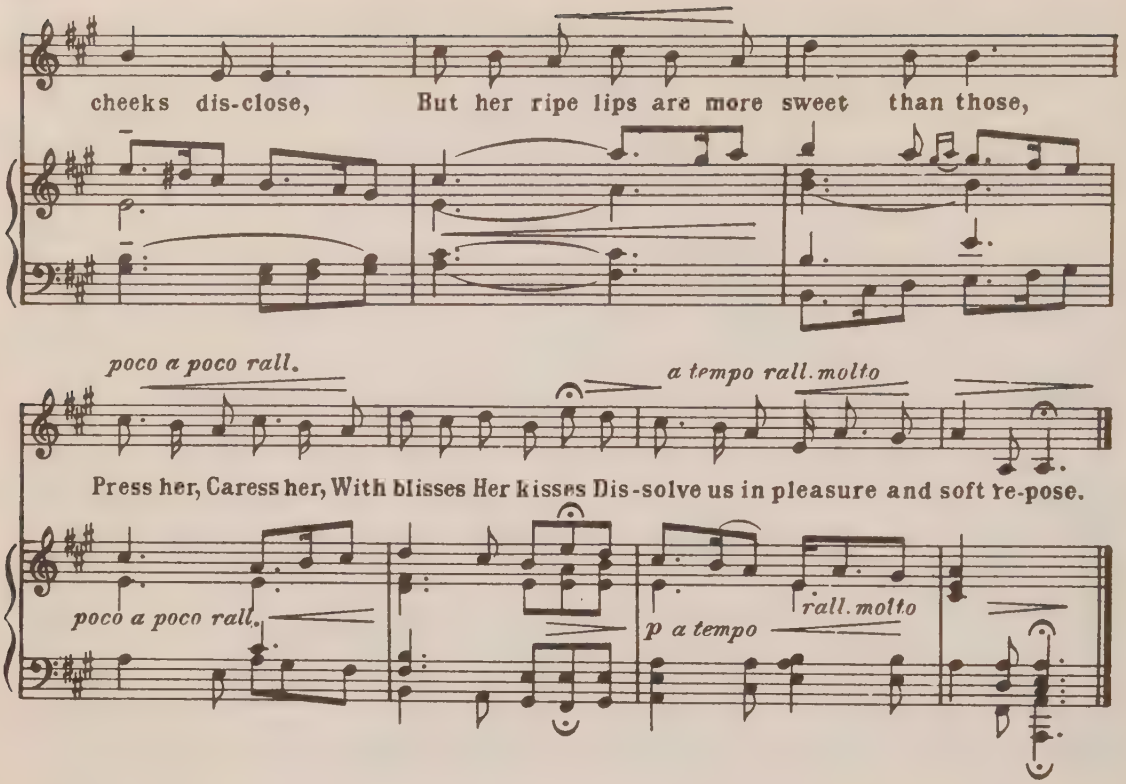
No. 22. If the Heart of a Man.

Macheath.

AIR—"WOULD YOU HAVE A YOUNG VIRGIN," &c.



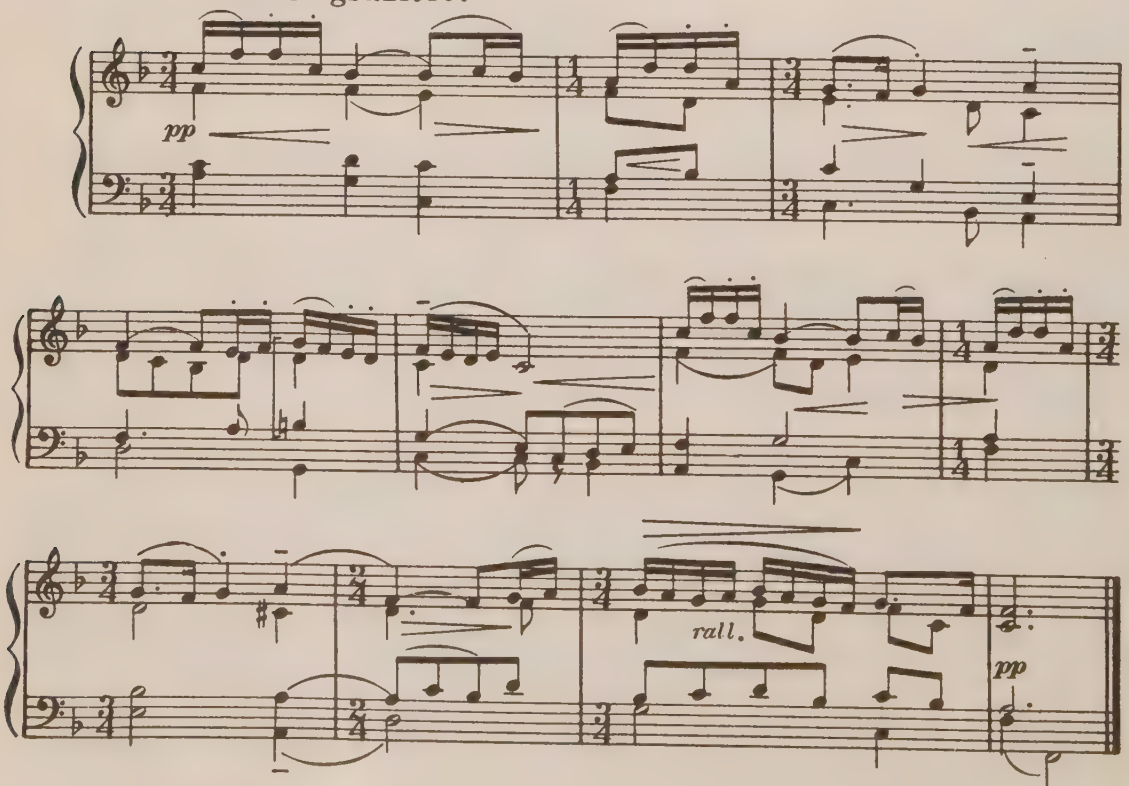

mist is dis-pelled when a wo-man ap-pears; Like the notes of a fid-dle, she
sweet - ly, sweet - ly Rai - ses our spirits and charms our ears.
Ro - ses and li - lies her cheeks dis-close, But her ripe lips are more
p
sweet than those. Press her, Ca-ress her, With bliss-es Her kiss-es Dis-
- solve us in pleasure and soft re-pose. Ro - ses and li - lies her
p
mp
p
tr


cheeks dis-close, But her ripe lips are more sweet than those,
poco a poco rall.
a tempo rall. molto
Press her, Caress her, With blisses Her kisses Dis-solve us in pleasure and soft re-pose.
poco a poco rall.
p a tempo
rall. molto

Nº 23.

MUSIC TO DIALOGUE. (F. A.)

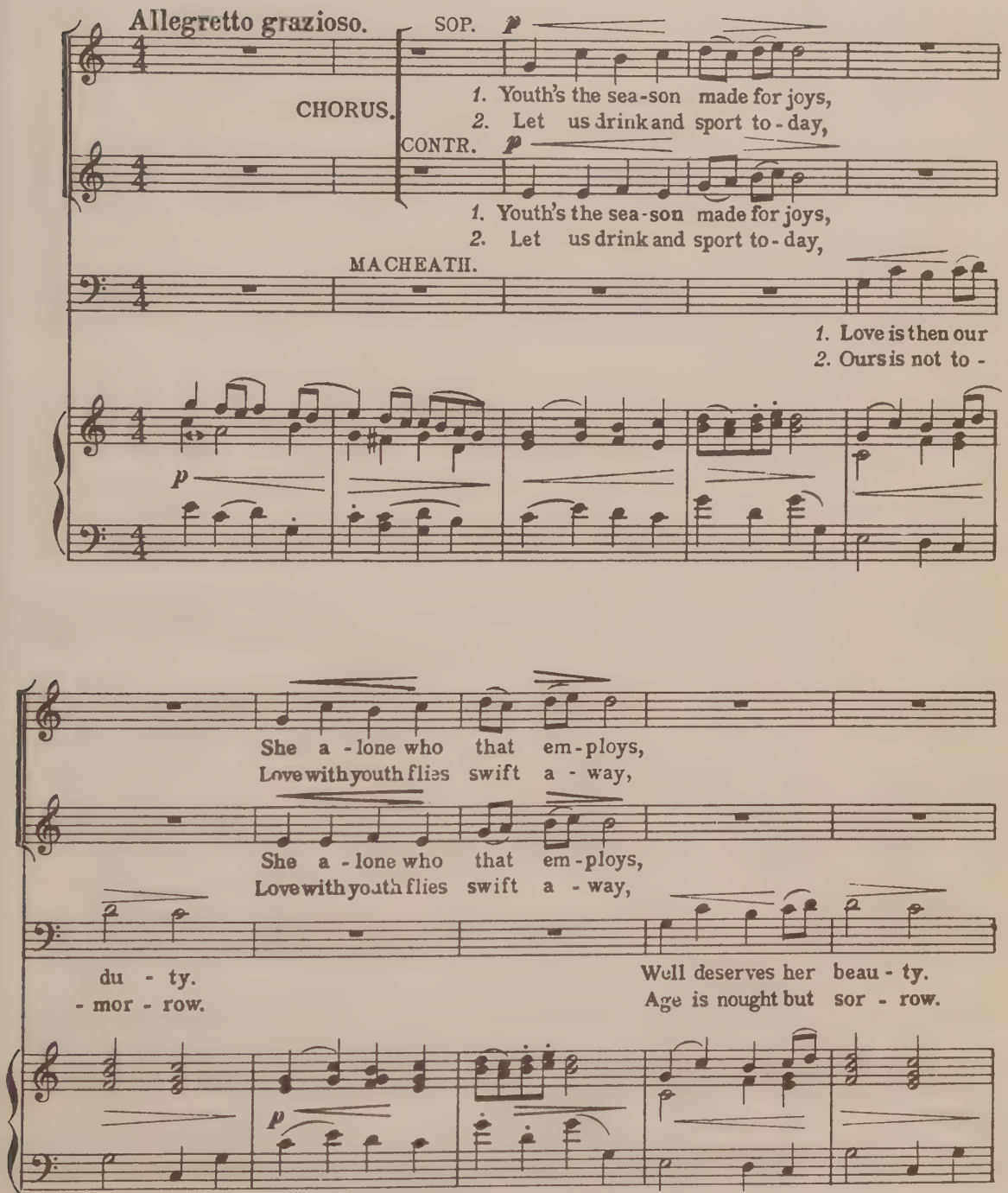
Andantino grazioso.

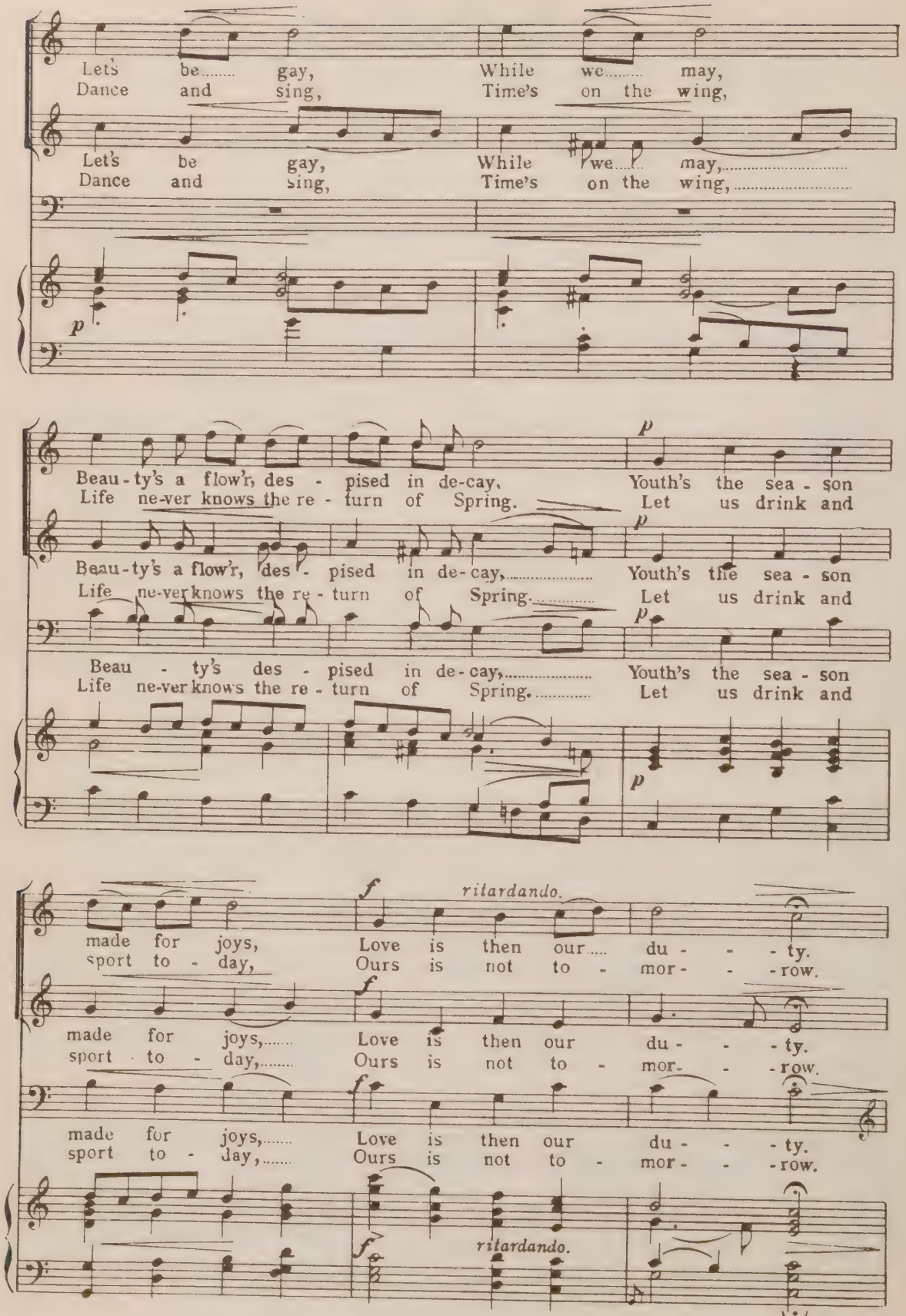


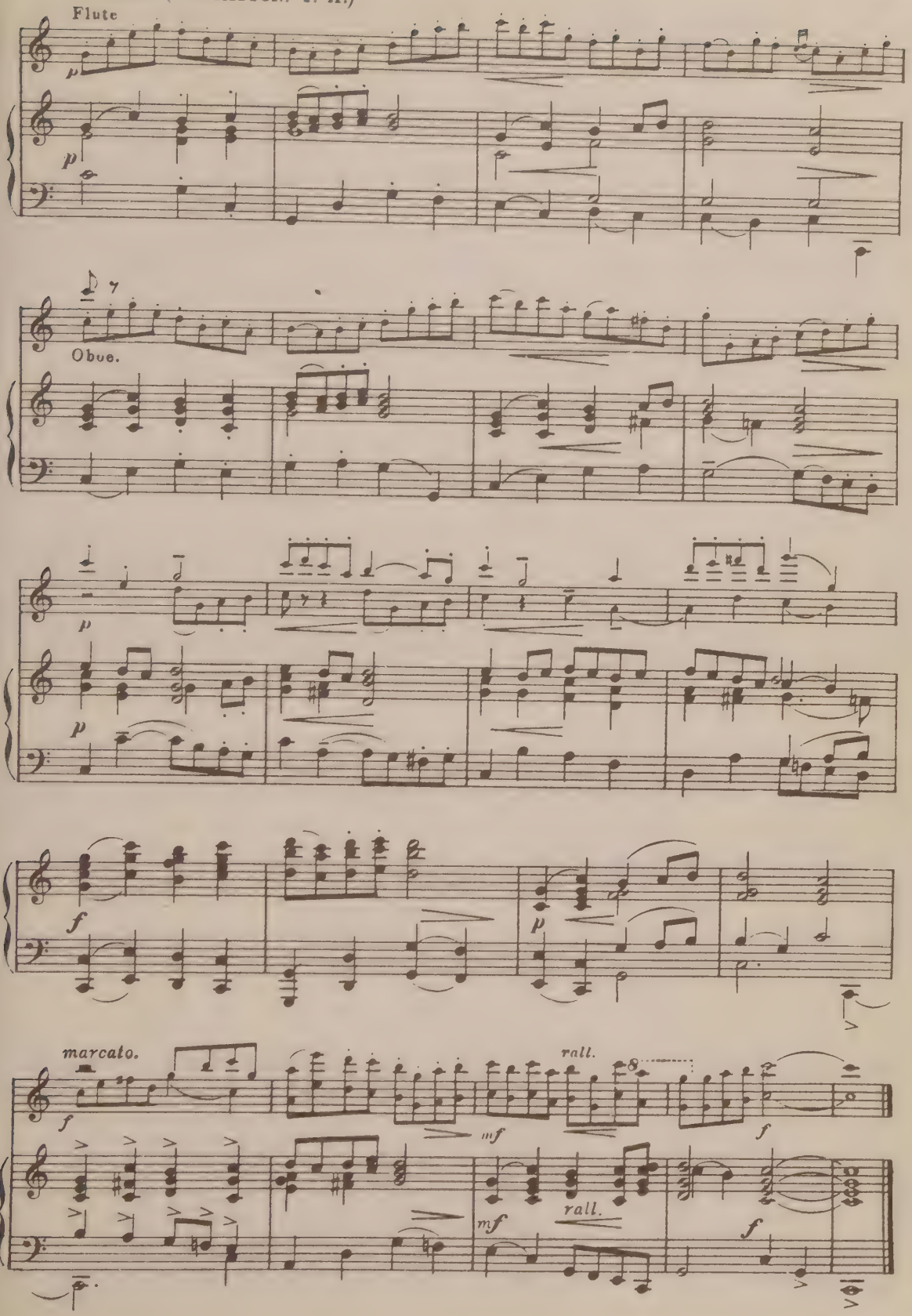
Nº 24. YOUTH'S THE SEASON.

Chorus and Dance — Ladies of the town and Macheath.

AIR — COTILLON


Allegretto grazioso.
SOP.
CHORUS.
1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,
CONTR.
1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,
MACHEATH.
1. Love is then our
2. Ours is not to-
She a-lone who that em-ploys,
Love with youth flies swift a-way,
She a-lone who that em-ploys,
Love with youth flies swift a-way,
du-ty.
-mor-row.
Well deserves her beau-ty.
Age is nought but sor-row.

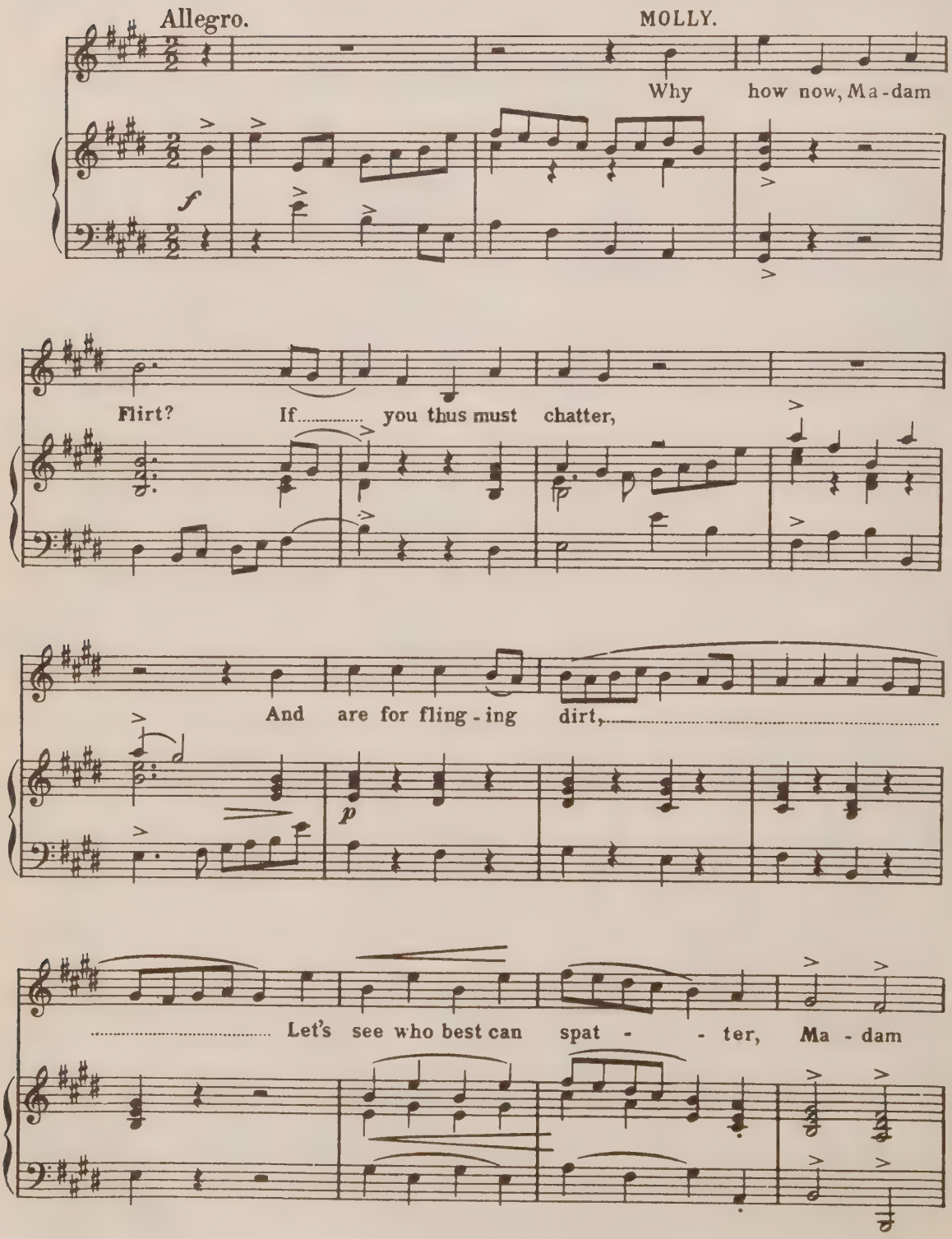

Let's be gay, While we may,
Dance and sing, Time's on the wing,
Let's be gay, While we may,
Dance and sing, Time's on the wing,
p
Beau-ty's a flow'r, des - pised in de-cay, Youth's the sea - son
Life ne-ver knows the re - turn of Spring. Let us drink and
Beau-ty's a flow'r, des - pised in de-cay, Youth's the sea - son
Life ne-ver knows the re - turn of Spring. Let us drink and
Beau - ty's des - pised in de-cay, Youth's the sea - son
Life ne-ver knows the re - turn of Spring. Let us drink and
f ritardando.
made for joys, Love is then our du - - - ty.
sport to - day, Ours is not to - mor - - - row.
made for joys, Love is then our du - - - ty.
sport to - day, Ours is not to - mor - - - row.
made for joys, Love is then our du - - - ty.
sport to - day, Ours is not to - mor - - - row.
ritardando.

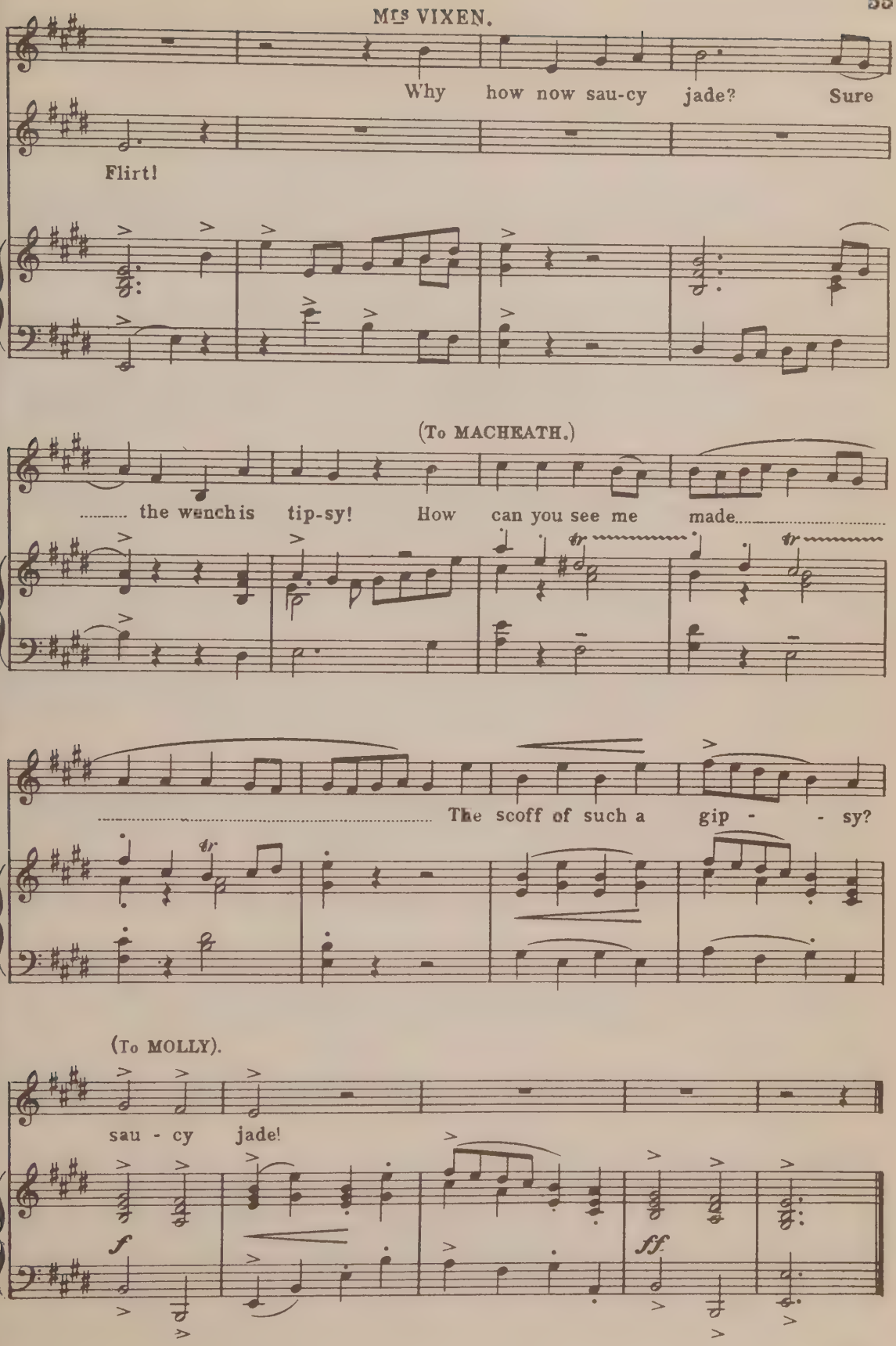

Flute
Oboe.
marcato.
rall.
rall.

No 25. WHY HOW NOW, MADAM FLIRT?

Duet– Molly Brazen and Mrs Vixen.

AIR.–"GOOD MORROW, GOSSIP JOAN."

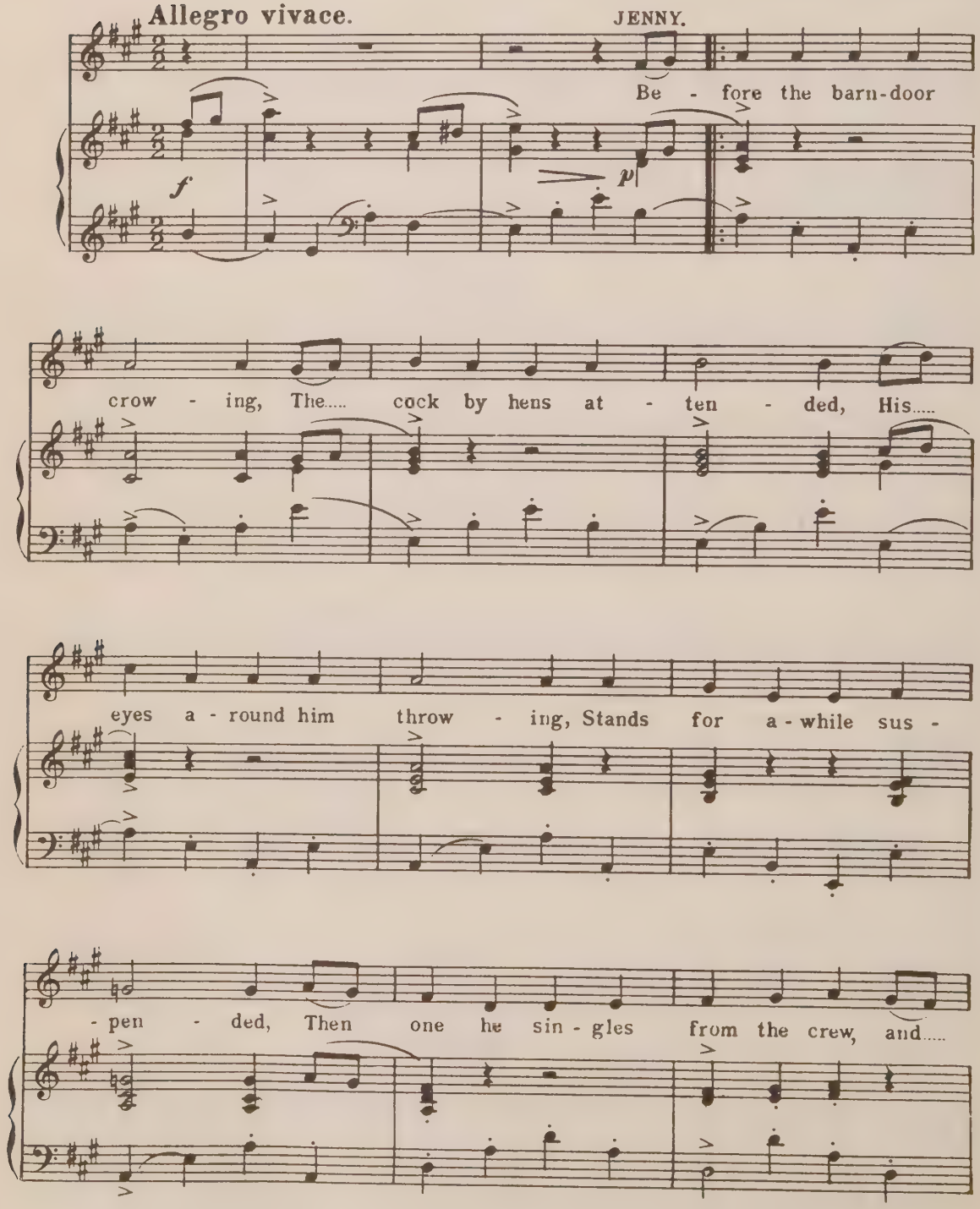

Allegro.
MOLLY.
Why how now, Ma-dam
f
Flirt? If..... you thus must chatter,
And are for fling-ing dirt,.....
p
..... Let's see who best can spat - - ter, Ma - dam

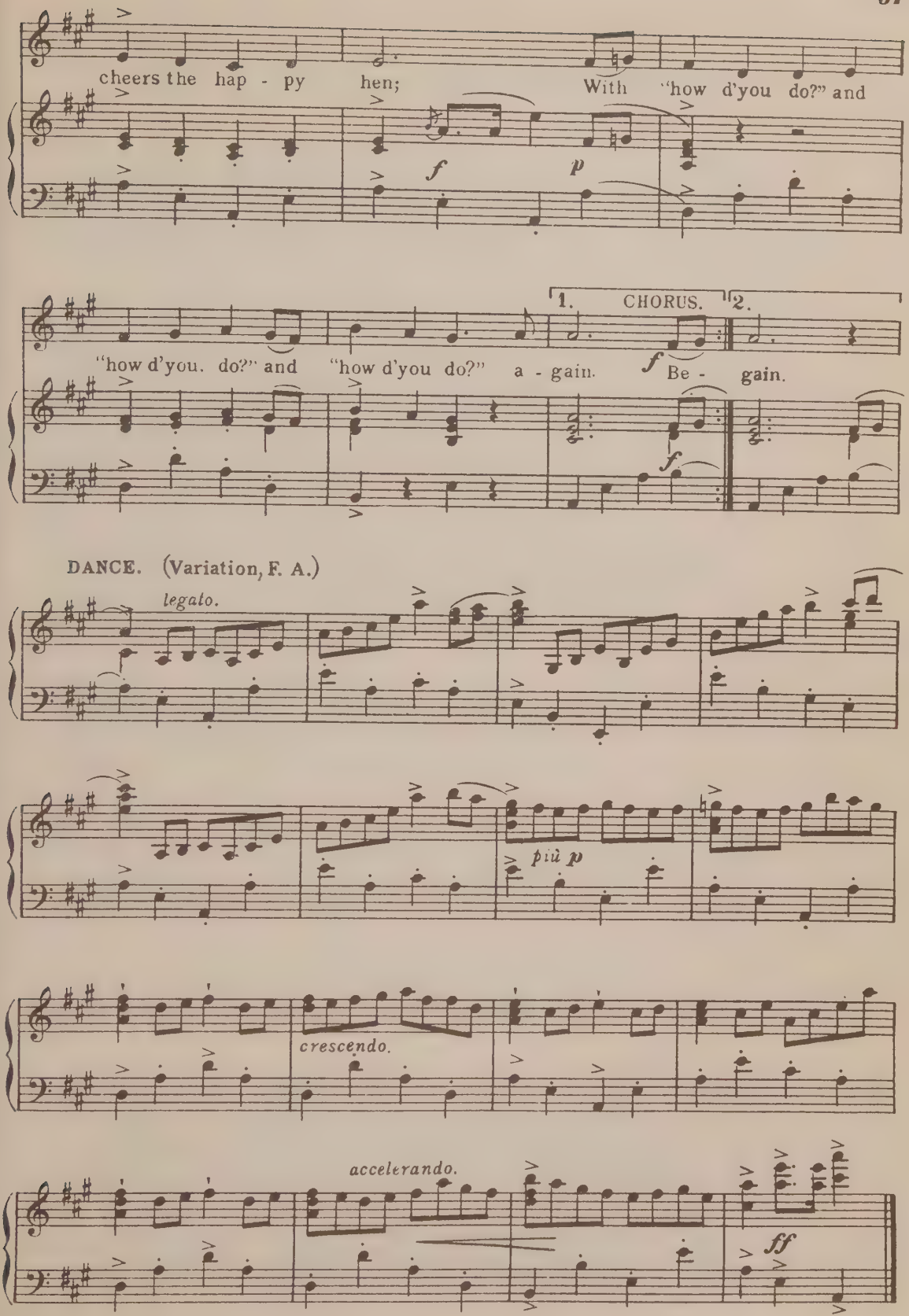

Mrs VIXEN.
Why how now sau-cy jade? Sure
Flirt!
(To MACHEATH.)
..... the wench is tip-sy! How can you see me made.....
The scoff of such a gip - - sy?
(To MOLLY).
sau - cy jade!
f
ff

No. 26. BEFORE THE BARN-DOOR CROWING.

Jenny Diver and Ladies' Chorus.

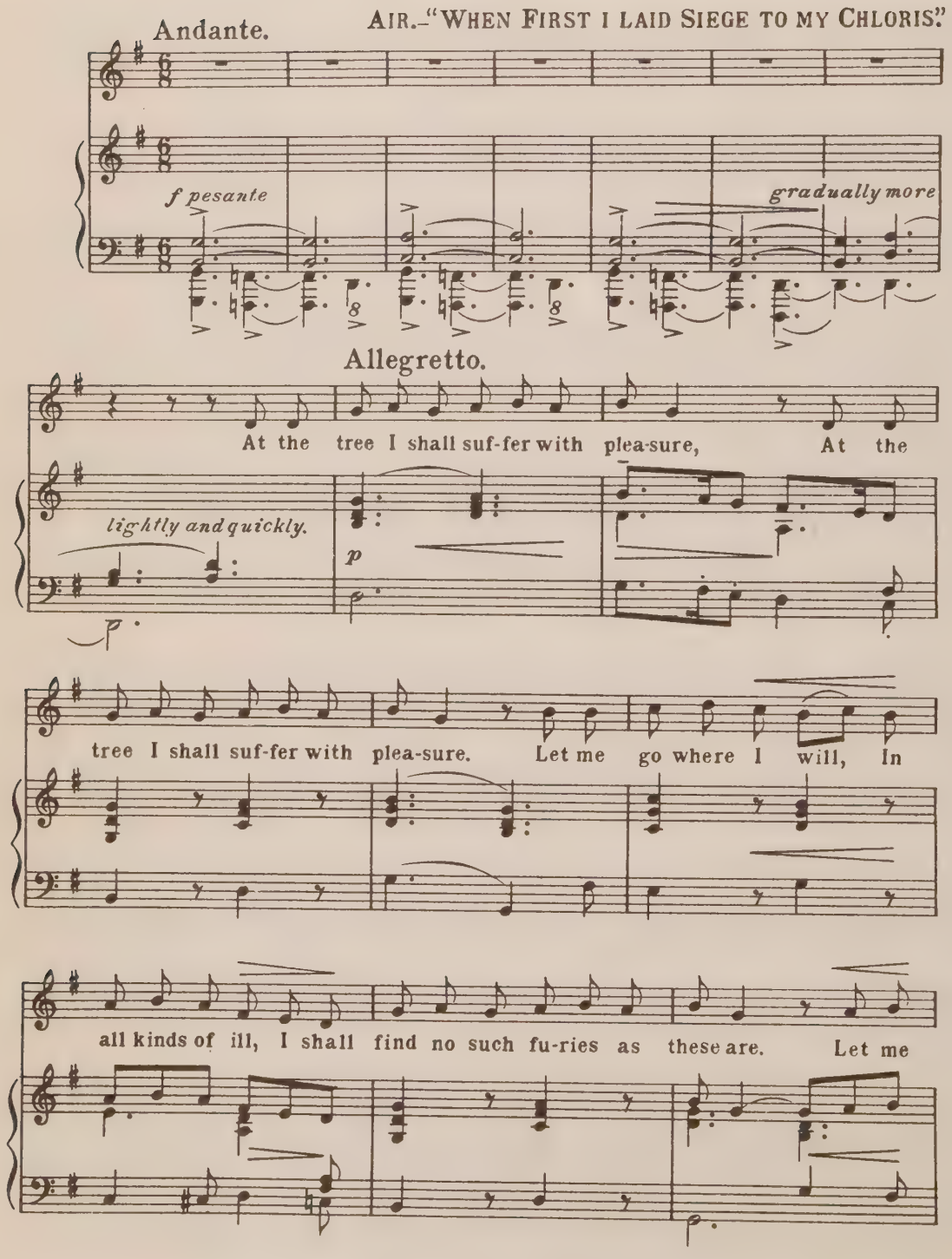
AIR.—"ALL IN A MISTY MORNING."

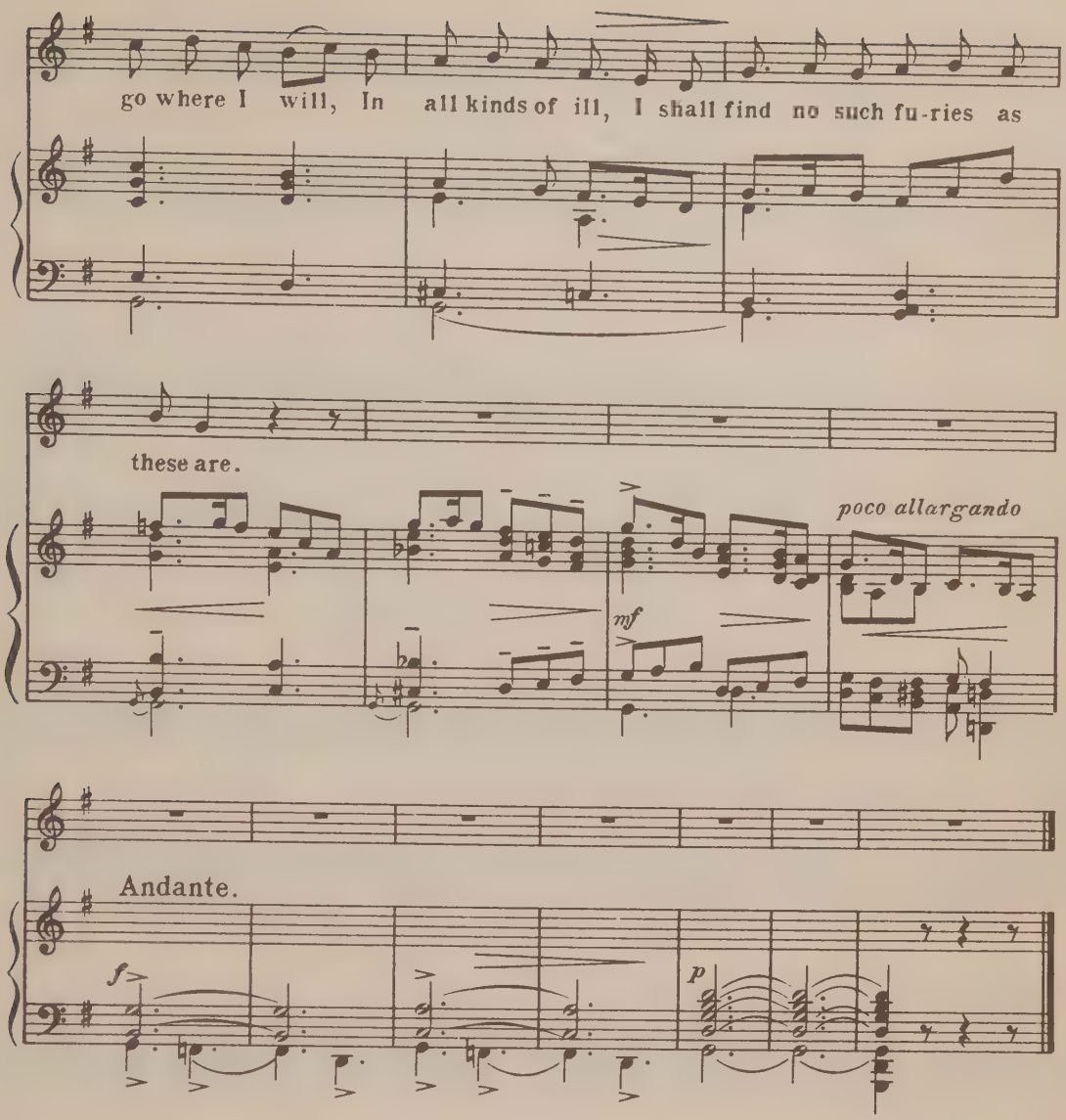

Allegro vivace.
JENNY.
Be - fore the barn-door
crow - ing, The..... cock by hens at - ten - ded, His.....
eyes a - round him throw - ing, Stands for a - while sus -
- pen - ded, Then one he sin - gles from the crew, and.....


cheers the hap - py hen;
With "how d'you do?" and
f
p
1. CHORUS. 2.
"how d'you do?" and "how d'you do?" a - gain.
f Be - gain.
f
DANCE. (Variation, F. A.)
legato.
più p
crescendo.
accelerando.
ff

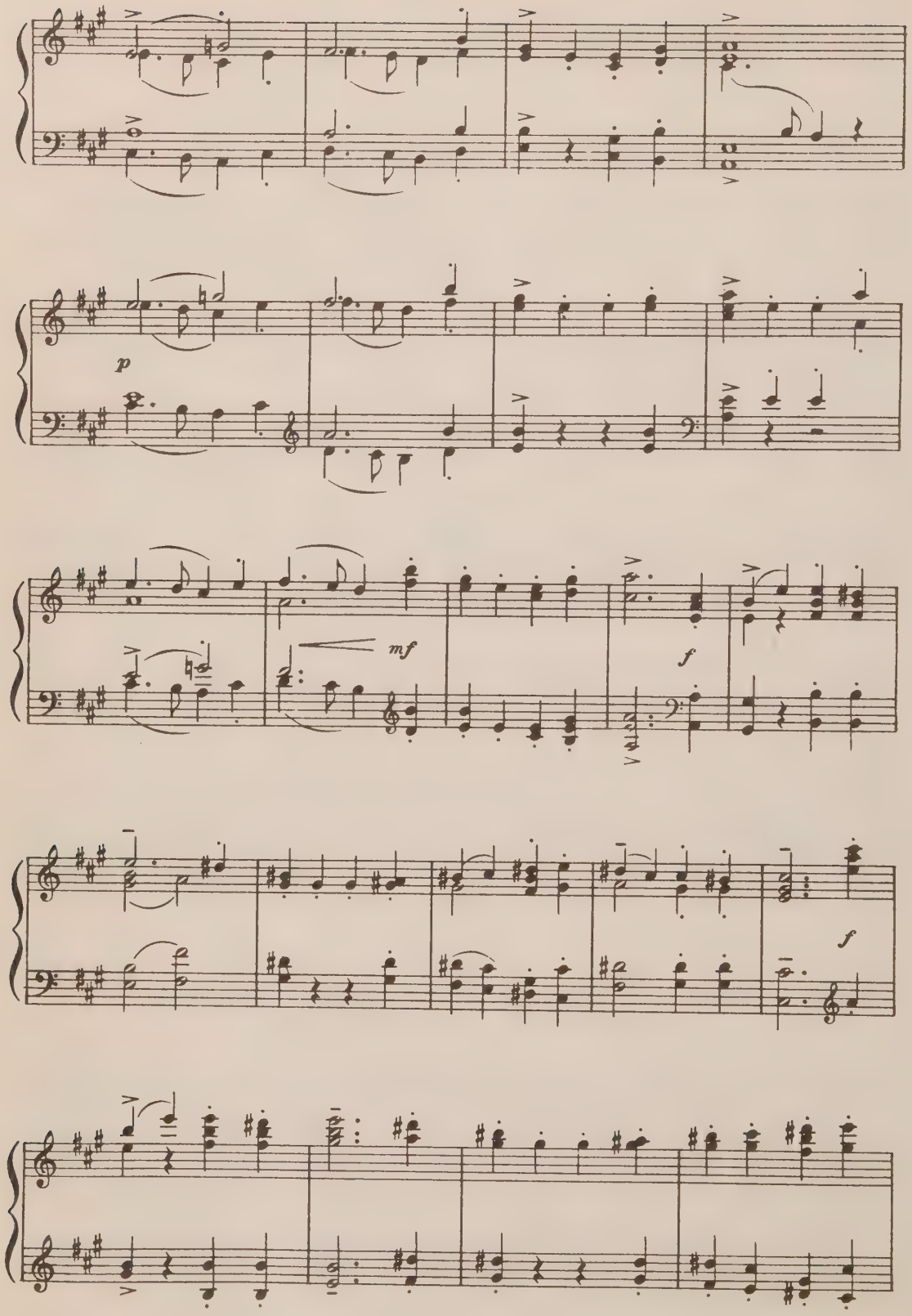
No 27. AT THE TREE I SHALL SUFFER.

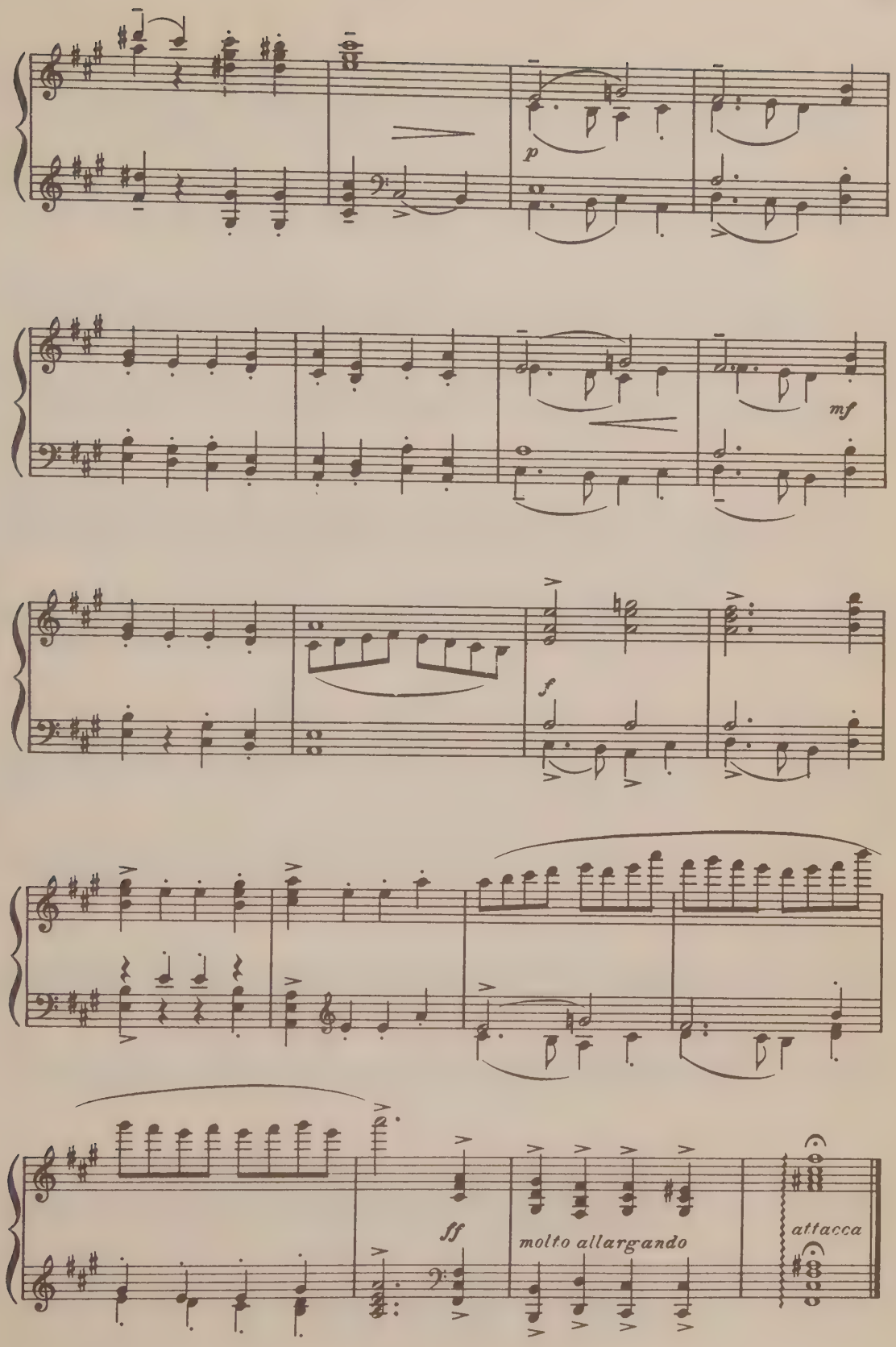
Macheath.

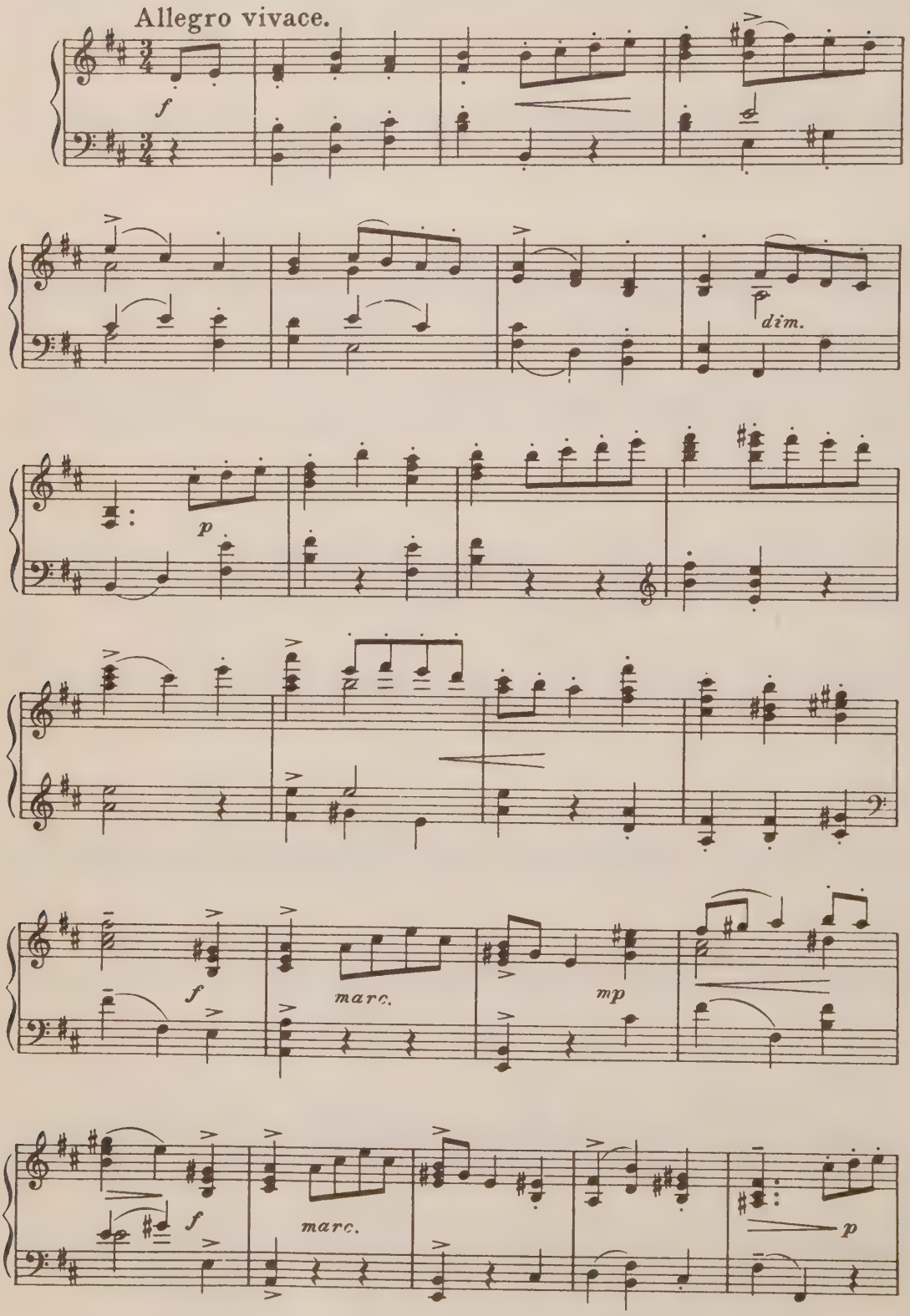

Andante.
AIR.–"WHEN FIRST I LAID SIEGE TO MY CHLORIS."
f pesante
gradually more
Allegretto.
At the tree I shall suf-fer with plea-sure, At the
lightly and quickly.
p
tree I shall suf-fer with plea-sure. Let me go where I will, In
all kinds of ill, I shall find no such fu-ries as these are. Let me

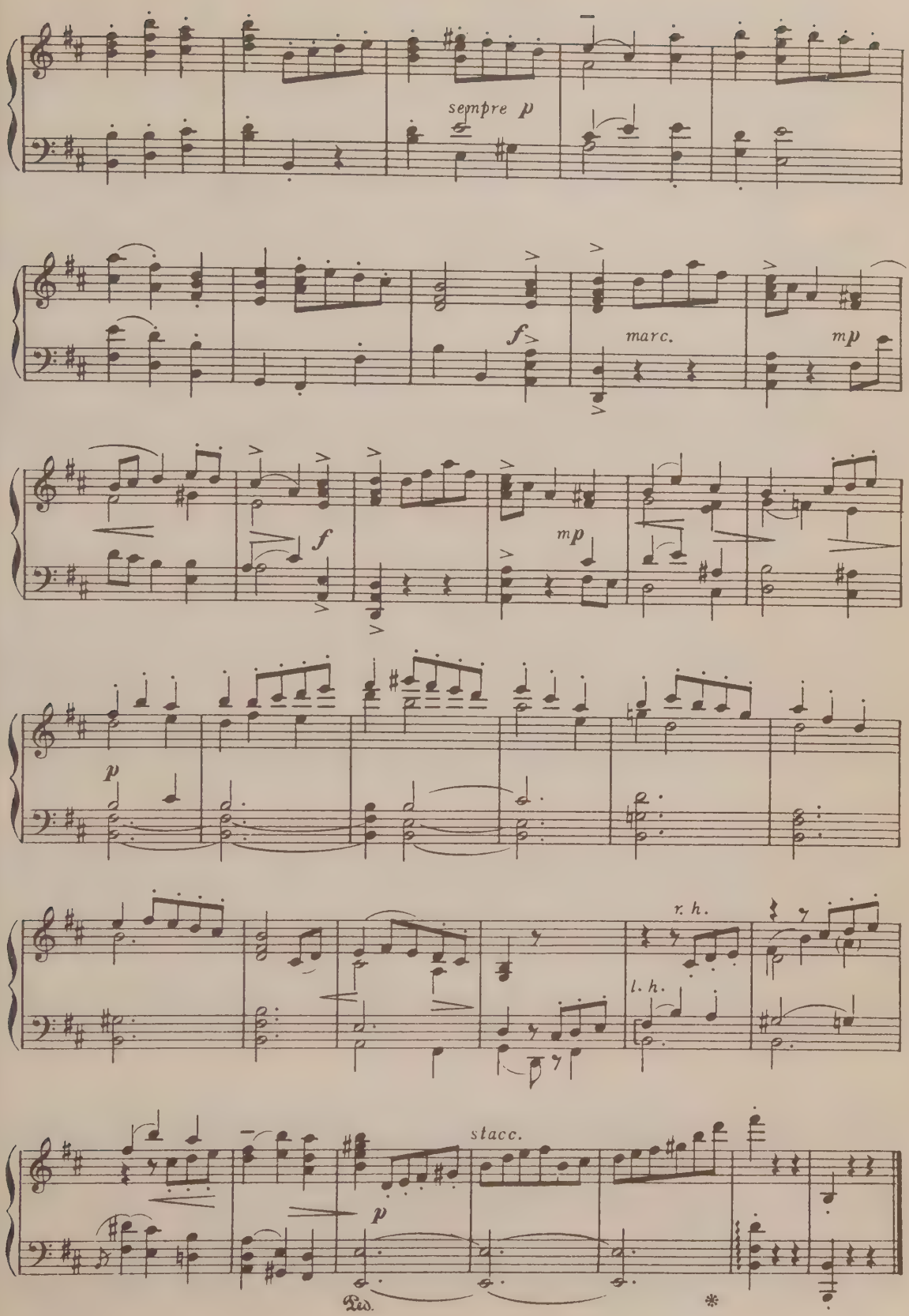


Nº 28. INTERLUDE.


p
mf
f
f

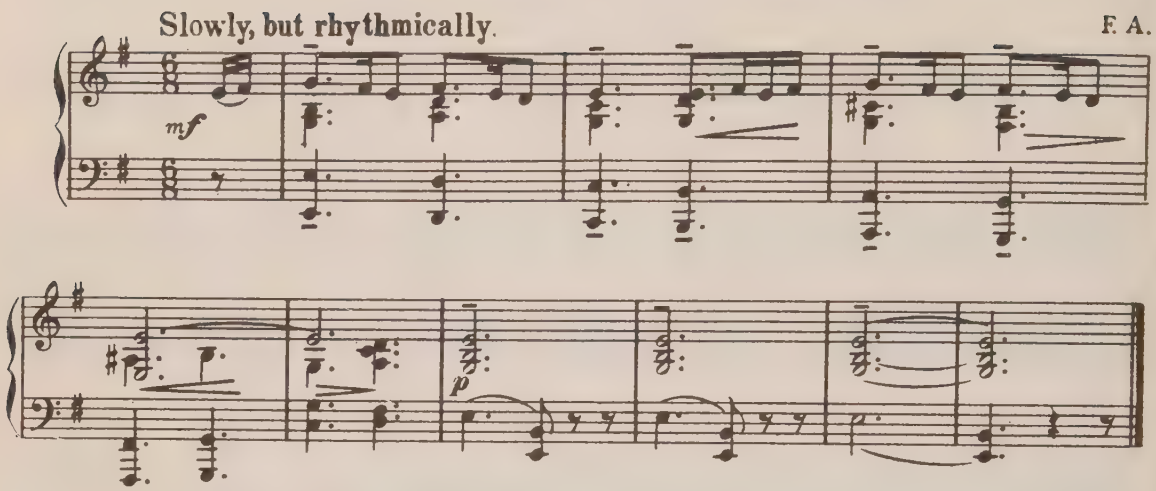

p
mf
f
ff
molto allargando
attacca


Allegro vivace.
f
dim.
p
f
marc.
mp
f
marc.
p


sempre p
f
marc.
mp
f
mp
p
r. h.
l. h.
stacc.
p
Ped.
*

SCENE II.

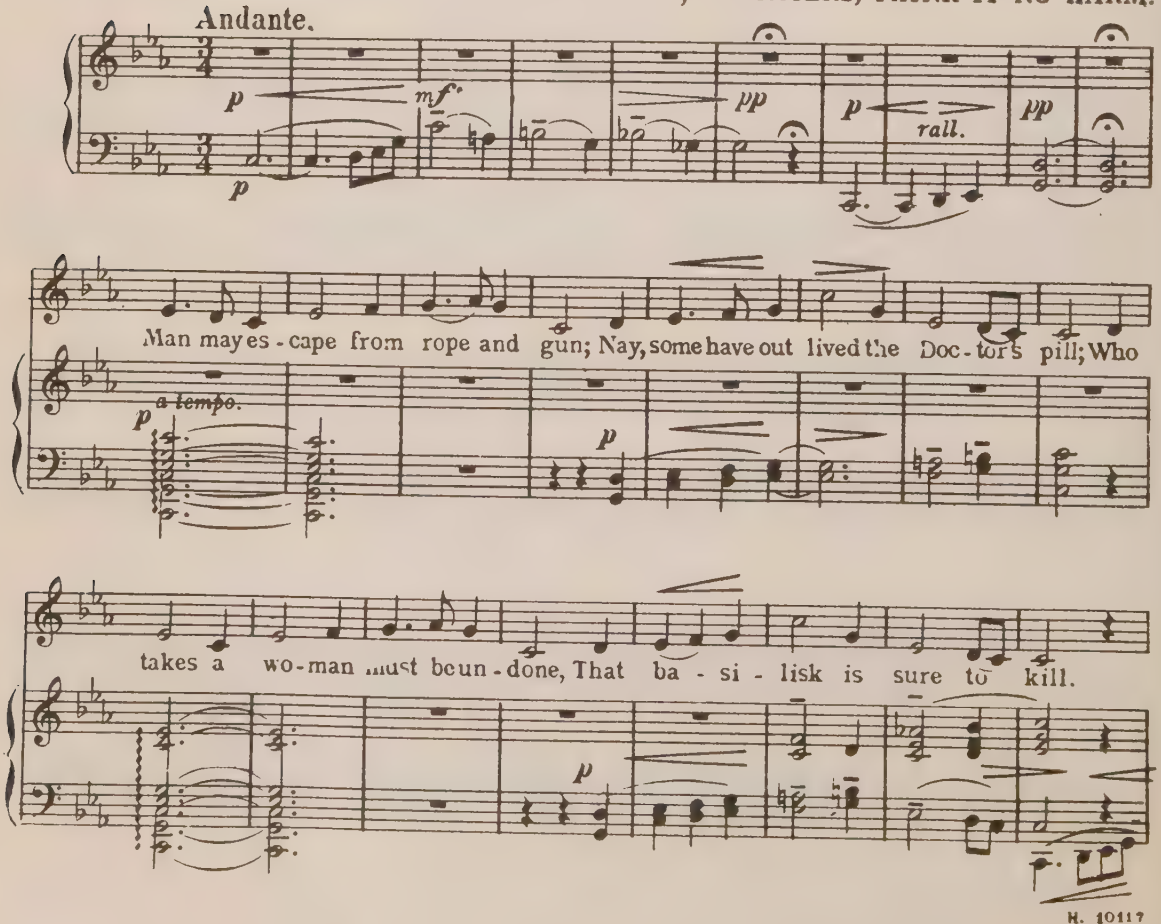
No 29. NEWGATE PRISON.

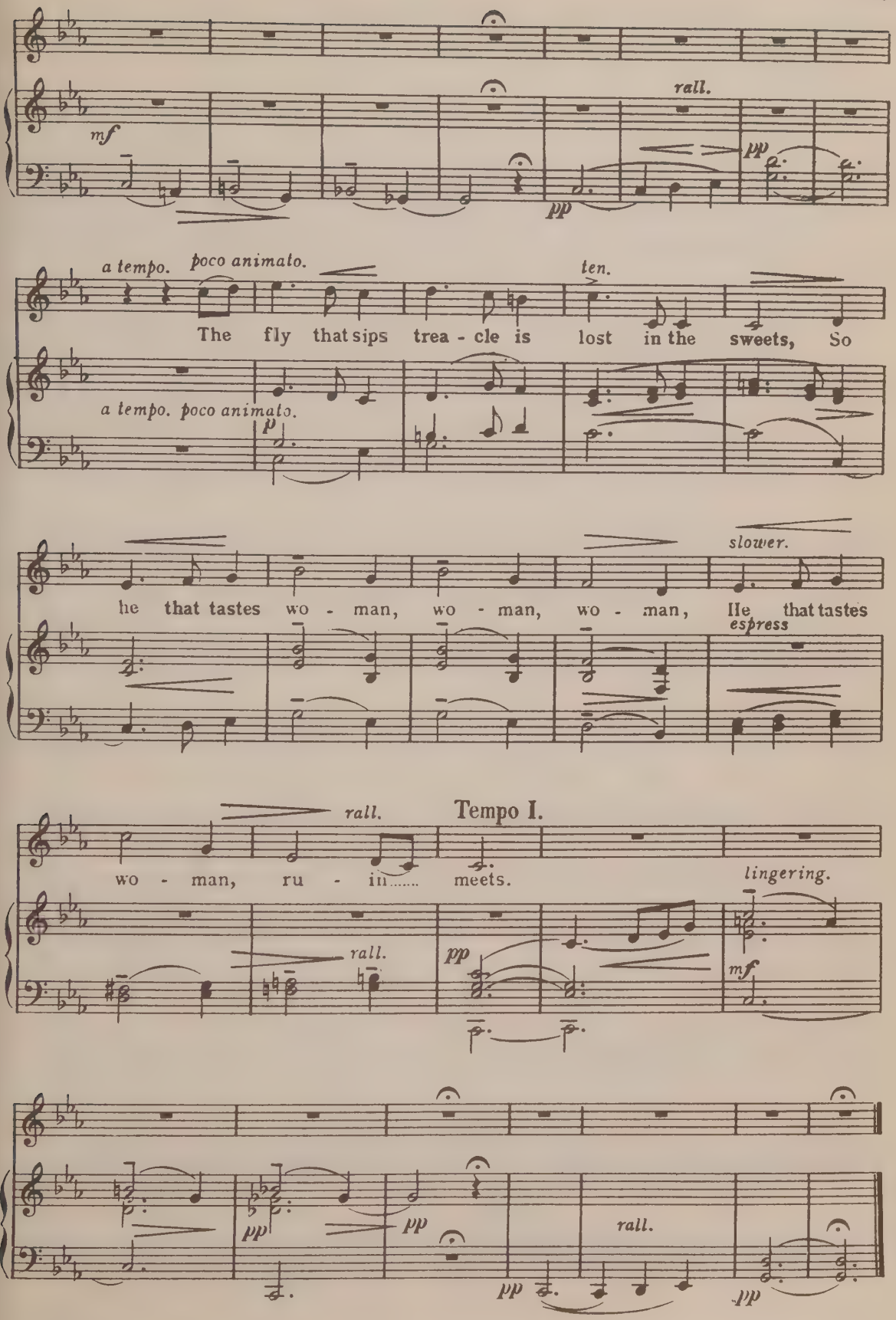


No 30. MAN MAY ESCAPE FROM ROPE AND GUN.

Macheath.

AIR—"COURTIERS, COURTIERS, THINK IT NO HARM."

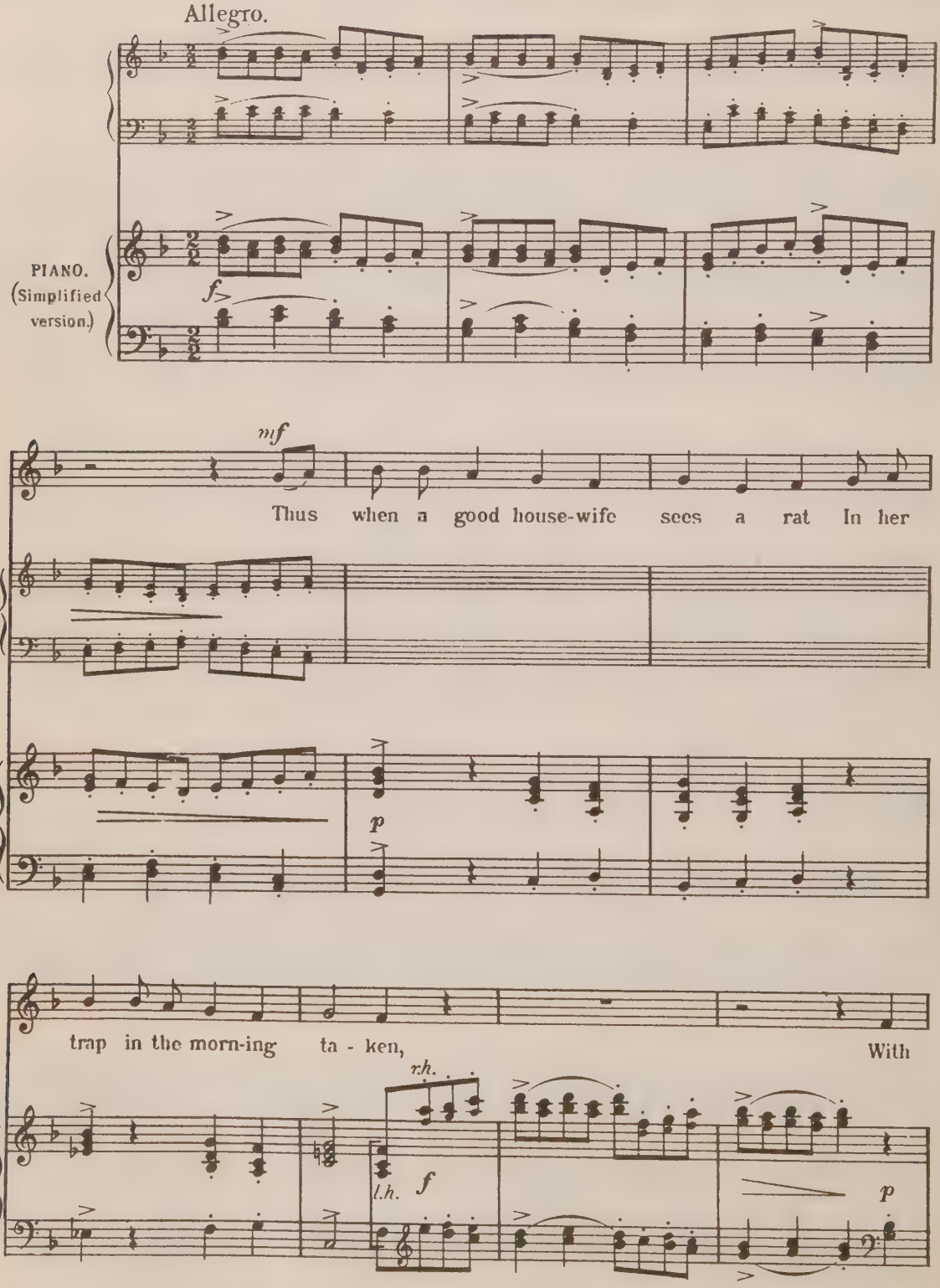

Andante.
p
mf.
pp
p
rall.
pp
Man may es - cape from rope and gun; Nay, some have out lived the Doc - tor's pill; Who
a tempo.
takes a wo-man must be un - done, That ba - si - lisk is sure to kill.

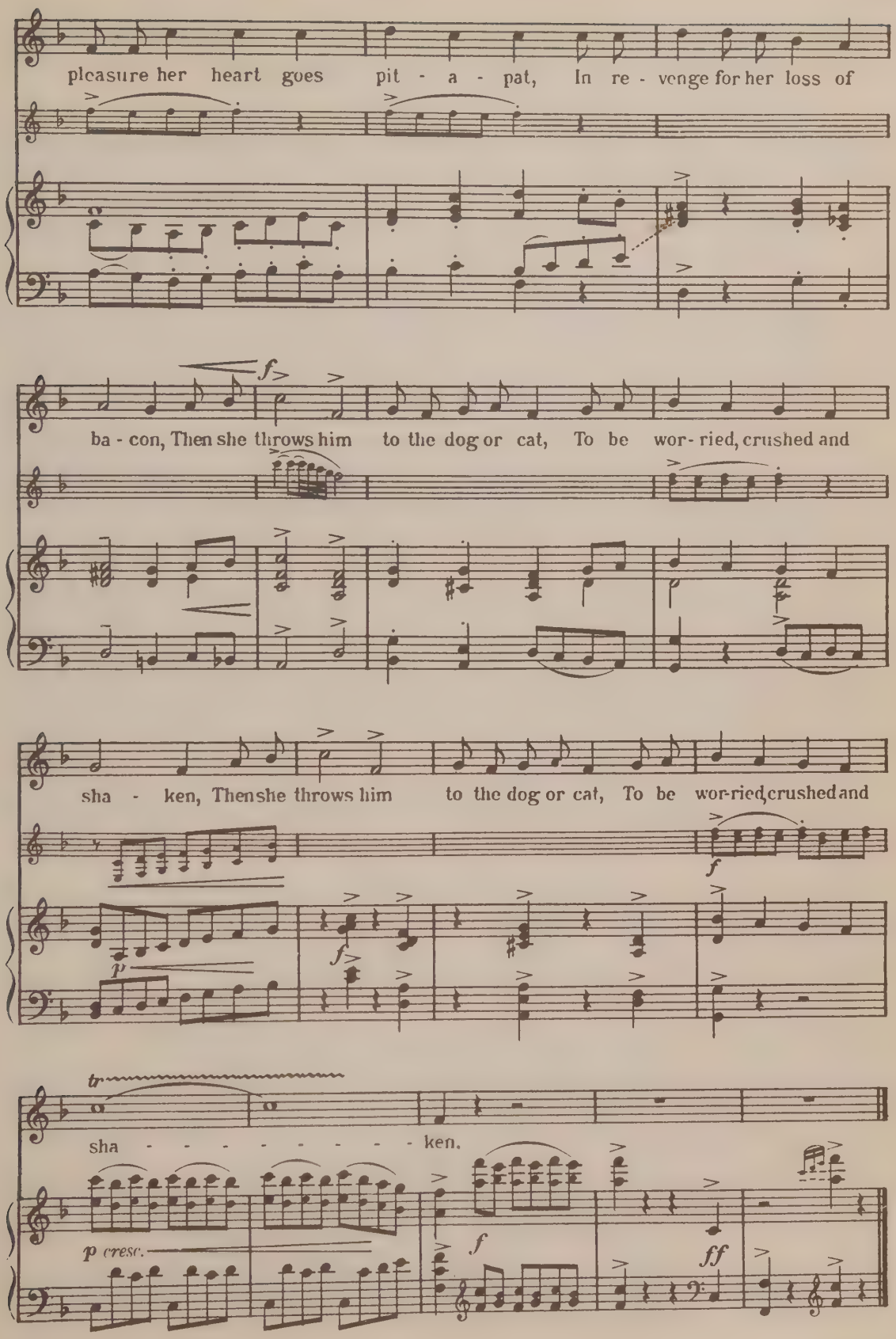

rall.
mf
pp
pp
a tempo. poco animato.
ten.
The fly that sips trea - cle is lost in the sweets, So
a tempo. poco animato.
p
slower.
he that tastes wo - man, wo - man, wo - man, He that tastes
espress
rall.
Tempo I.
wo - man, ru - in..... meets.
lingering.
rall.
pp
mf
pp
pp
pp
rall.
pp

Nº 31. Thus When a Good Housewife Sees a Rat.

Lucy.

Air:-"A Lovely Lass to a Friar Came."

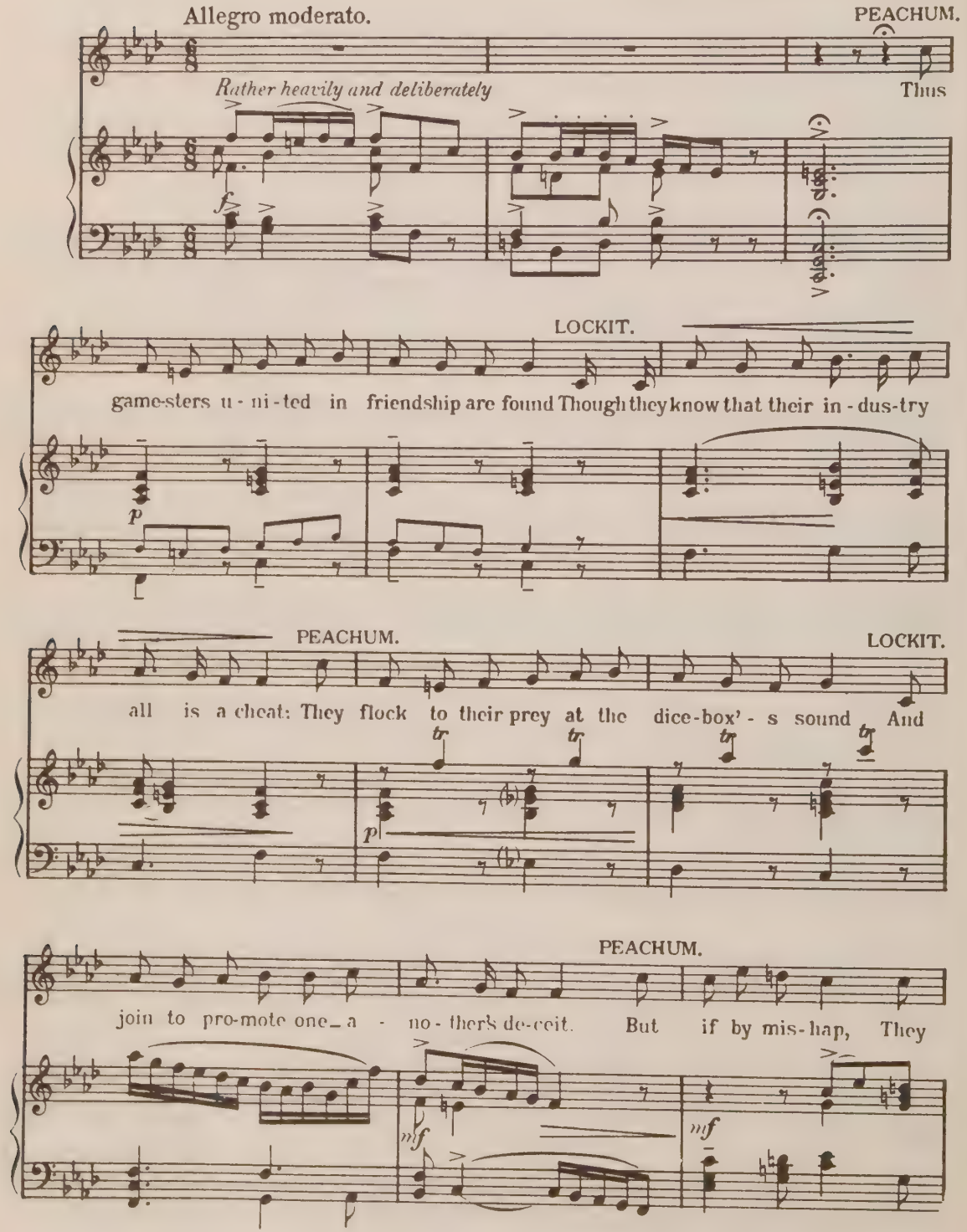


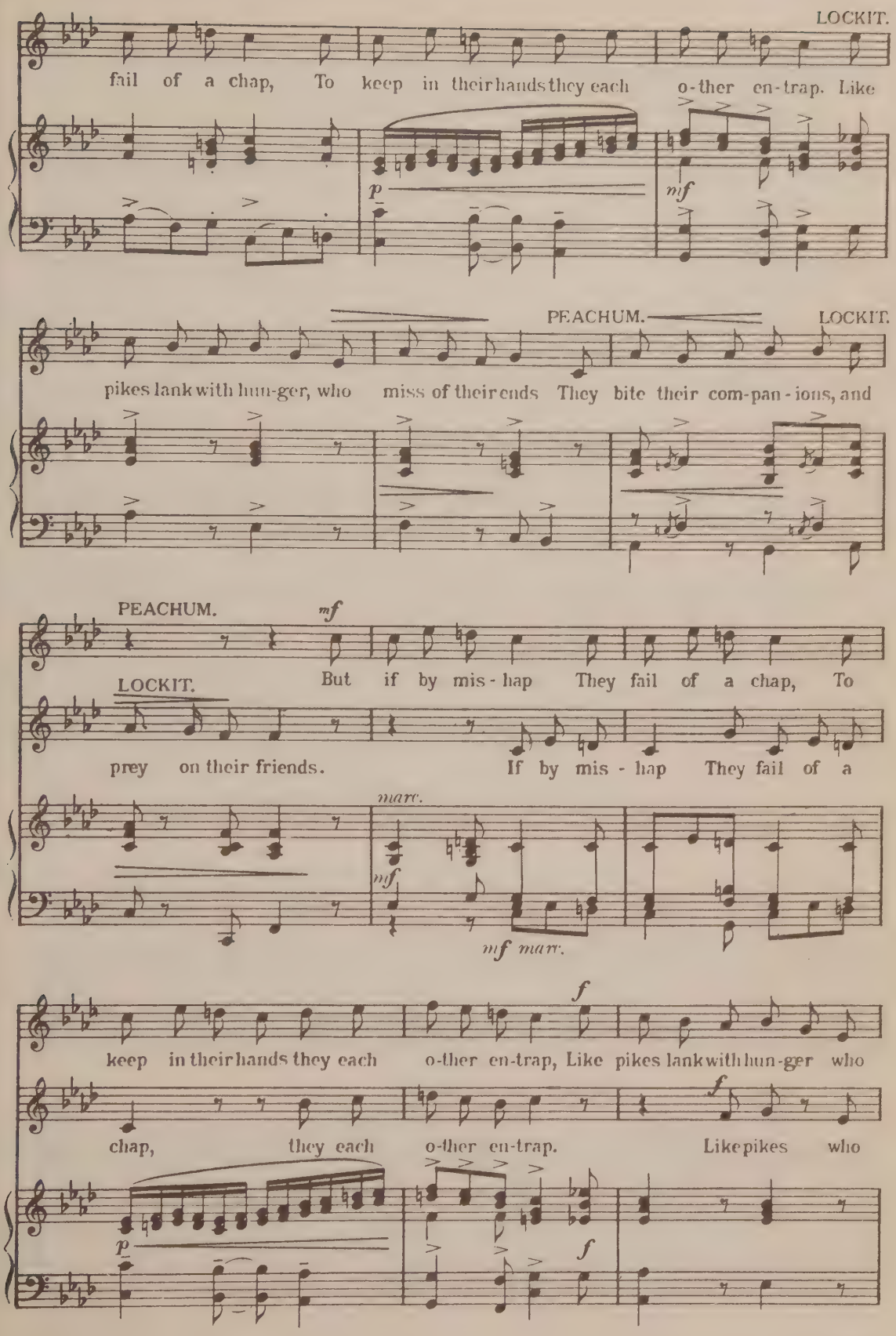

pleasure her heart goes pit - a - pat, In re - venge for her loss of
ba - con, Then she throws him to the dog or cat, To be wor- ried, crushed and
sha - ken, Then she throws him to the dog or cat, To be wor-ried, crushed and
sha - - - - - - - - - ken.
tr
p cresc.
f
ff

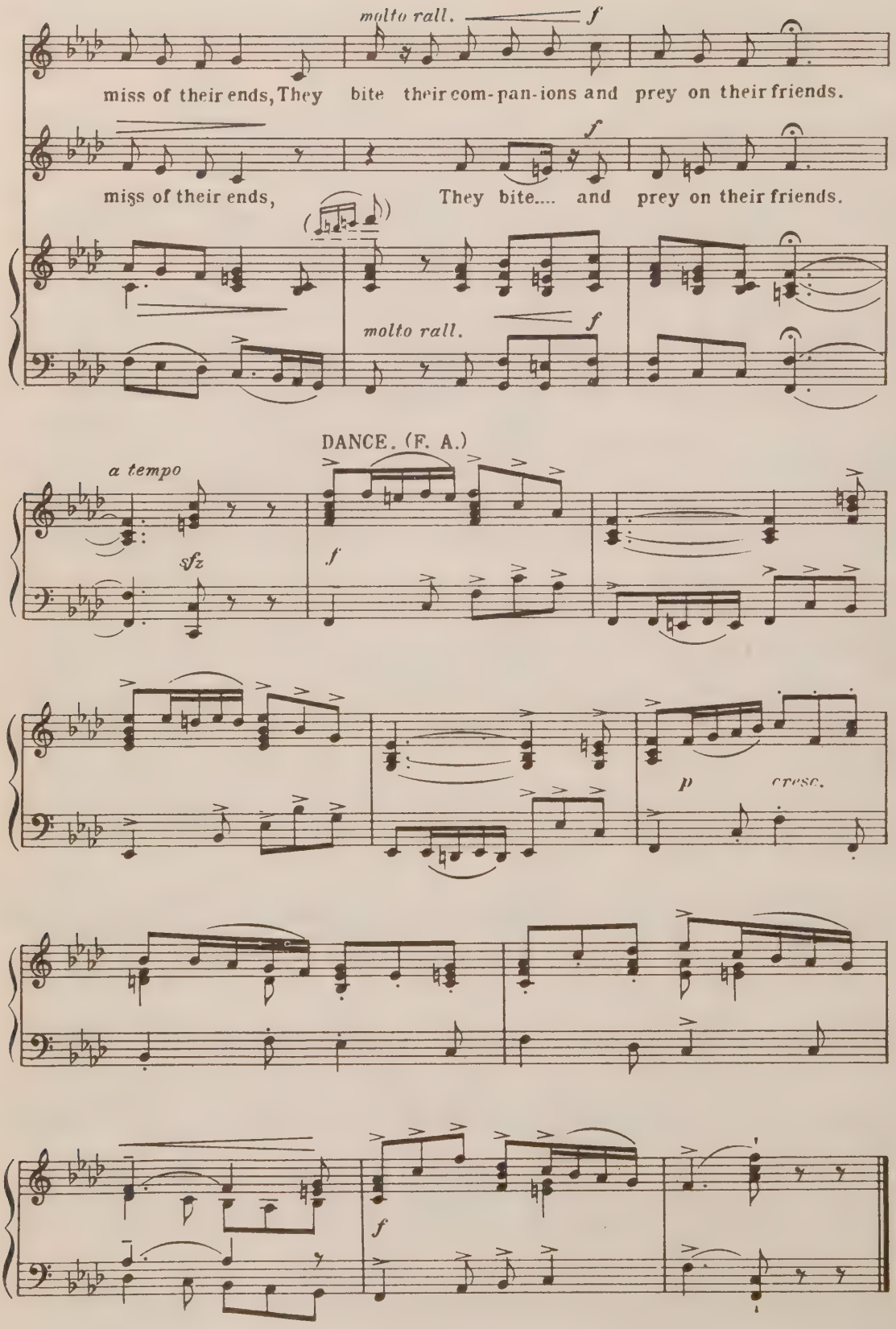
No 32. Thus Gamesters United in Friendship are Found.

Duet. Peachum and Lockit.

AIR:-"PACKINGTON'S POUND."


Allegro moderato.
PEACHUM.
Rather heavily and deliberately
Thus
LOCKIT.
game-sters u - ni - ted in friendship are found Though they know that their in - dus-try
PEACHUM.
LOCKIT.
all is a cheat: They flock to their prey at the dice-box' - s sound And
PEACHUM.
join to pro-mote one_a - no - ther's de-ceit. But if by mis-hap, They


LOCKIT.
fail of a chap, To keep in their hands they each o-ther en-trap. Like
p
mf
PEACHUM.
LOCKIT.
pikes lank with hun-ger, who miss of their ends They bite their com-pan-ions, and
PEACHUM.
mf
LOCKIT.
But if by mis-hap They fail of a chap, To
prey on their friends. If by mis-hap They fail of a
marc.
mf
mf marc.
f
keep in their hands they each o-ther en-trap, Like pikes lank with hun-ger who
f
chap, they each o-ther en-trap. Like pikes who
p
f

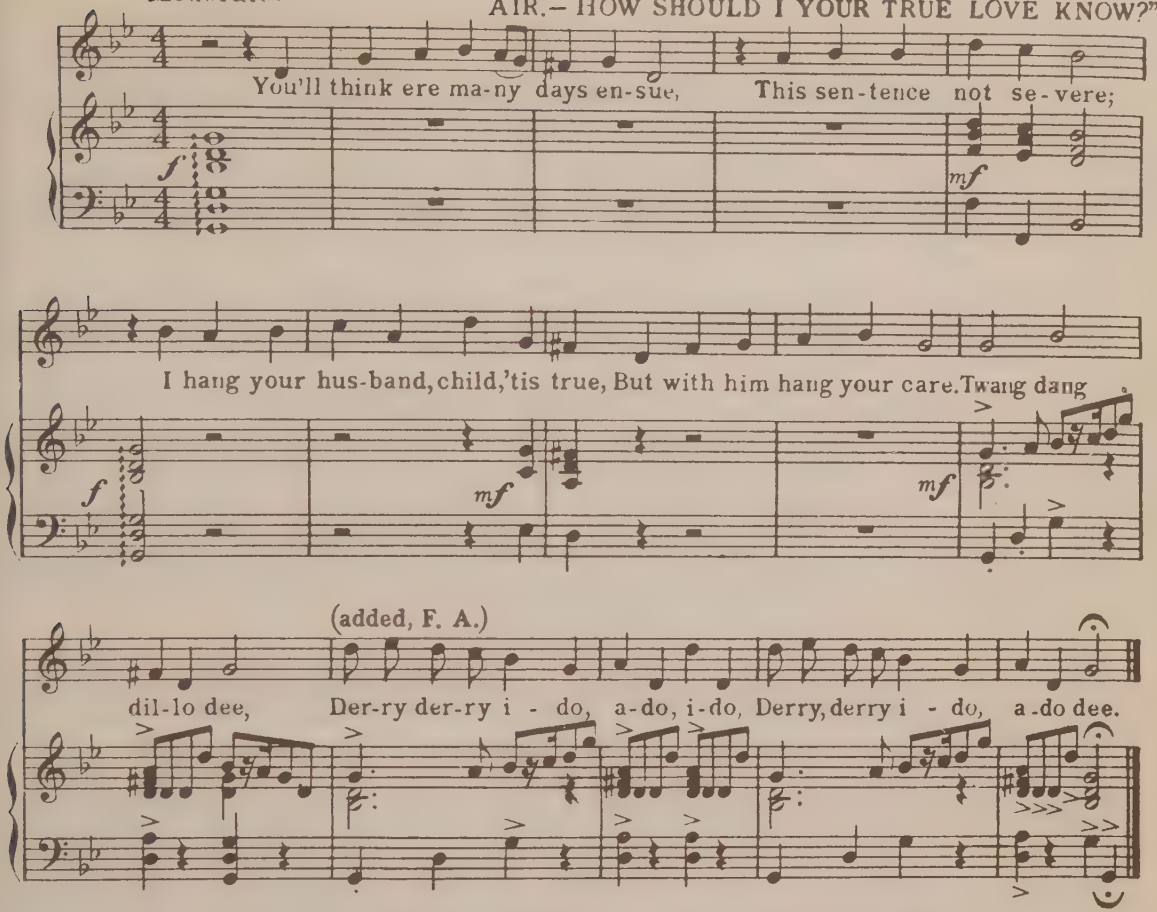

molto rall.
f
miss of their ends, They bite their com-pan-ions and prey on their friends.
f
miss of their ends, They bite.... and prey on their friends.
molto rall.
f
DANCE. (F. A.)
a tempo
sfz
f
p
cresc.
f

No 33. YOU'LL THINK ERE MANY DAYS ENSUE.

Lockit.

Moderato.

AIR.—"HOW SHOULD I YOUR TRUE LOVE KNOW?"

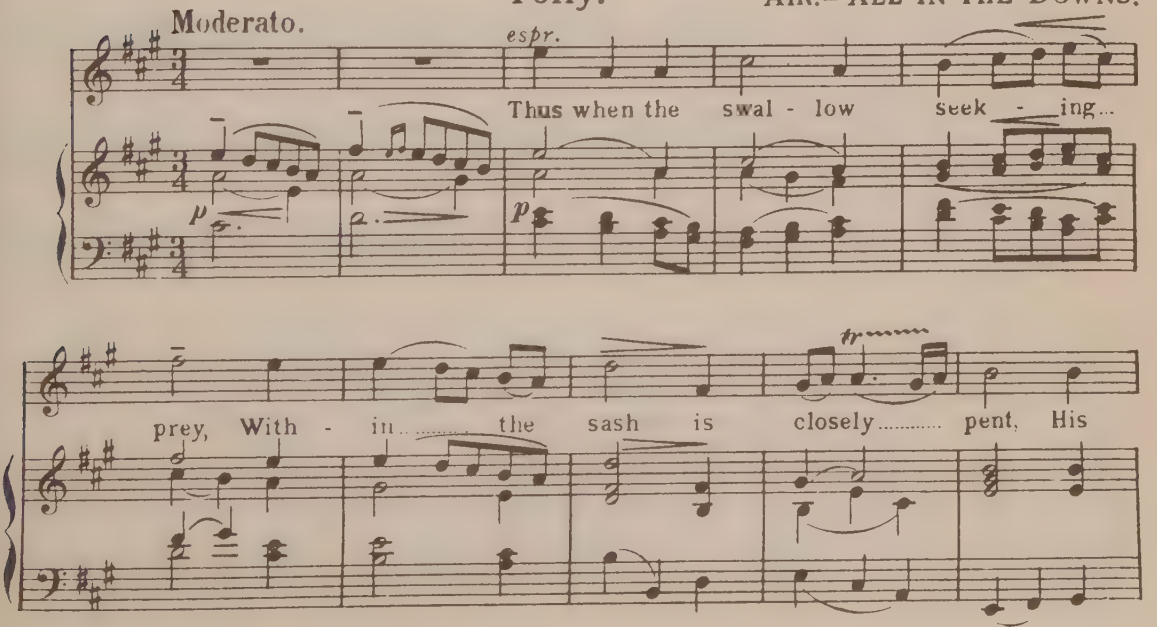

You'll think ere ma-ny days en-sue, This sen-tence not se-vere;
I hang your hus-band, child, 'tis true, But with him hang your care. Twang dang
(added, F. A.)
dil-lo dee, Der-ry der-ry i - do, a-do, i-do, Derry, derry i - do, a-do dee.

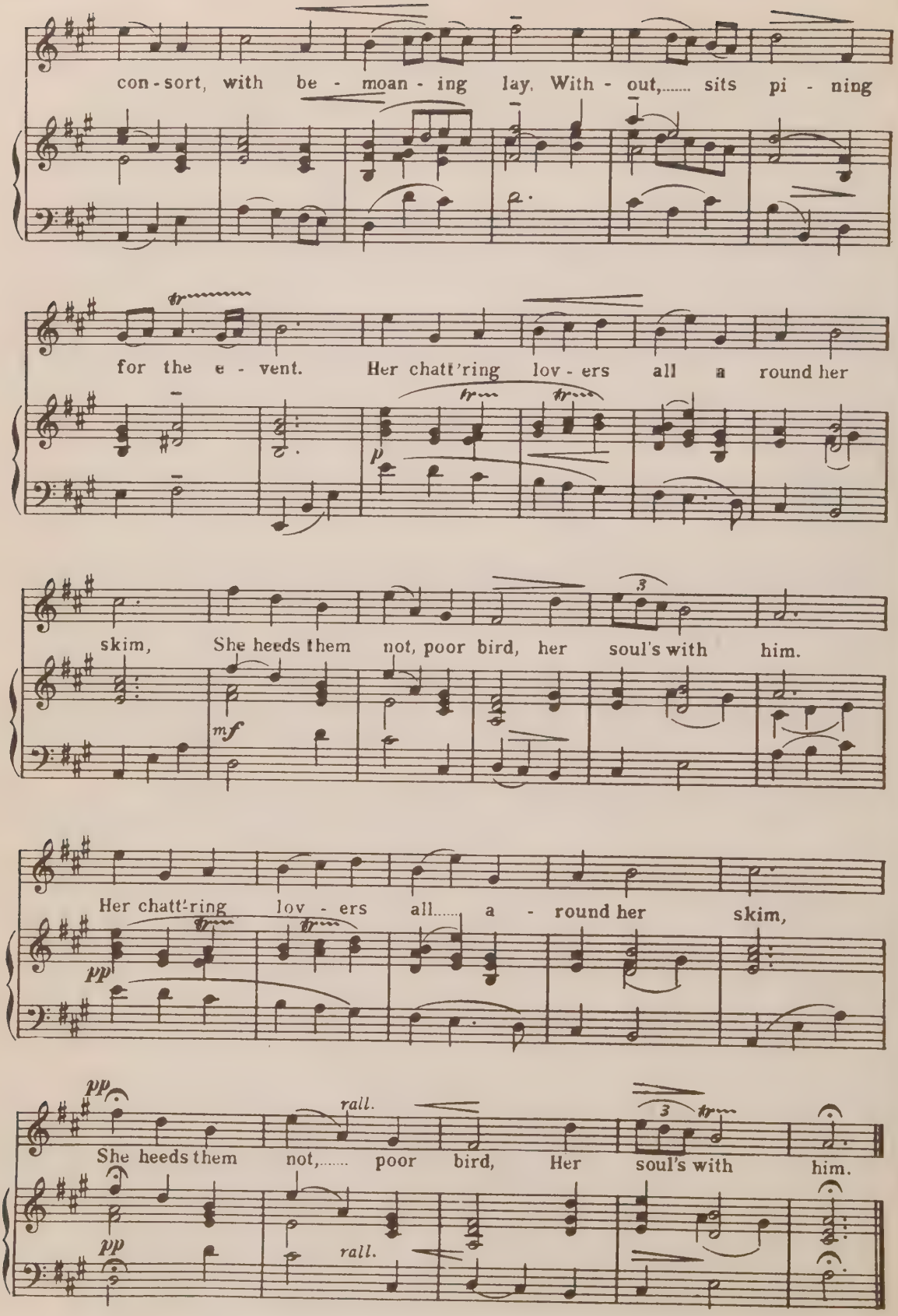
No 34. THUS WHEN THE SWALLOW.

Polly.

AIR.—"ALL IN THE DOWNS."

Moderato.

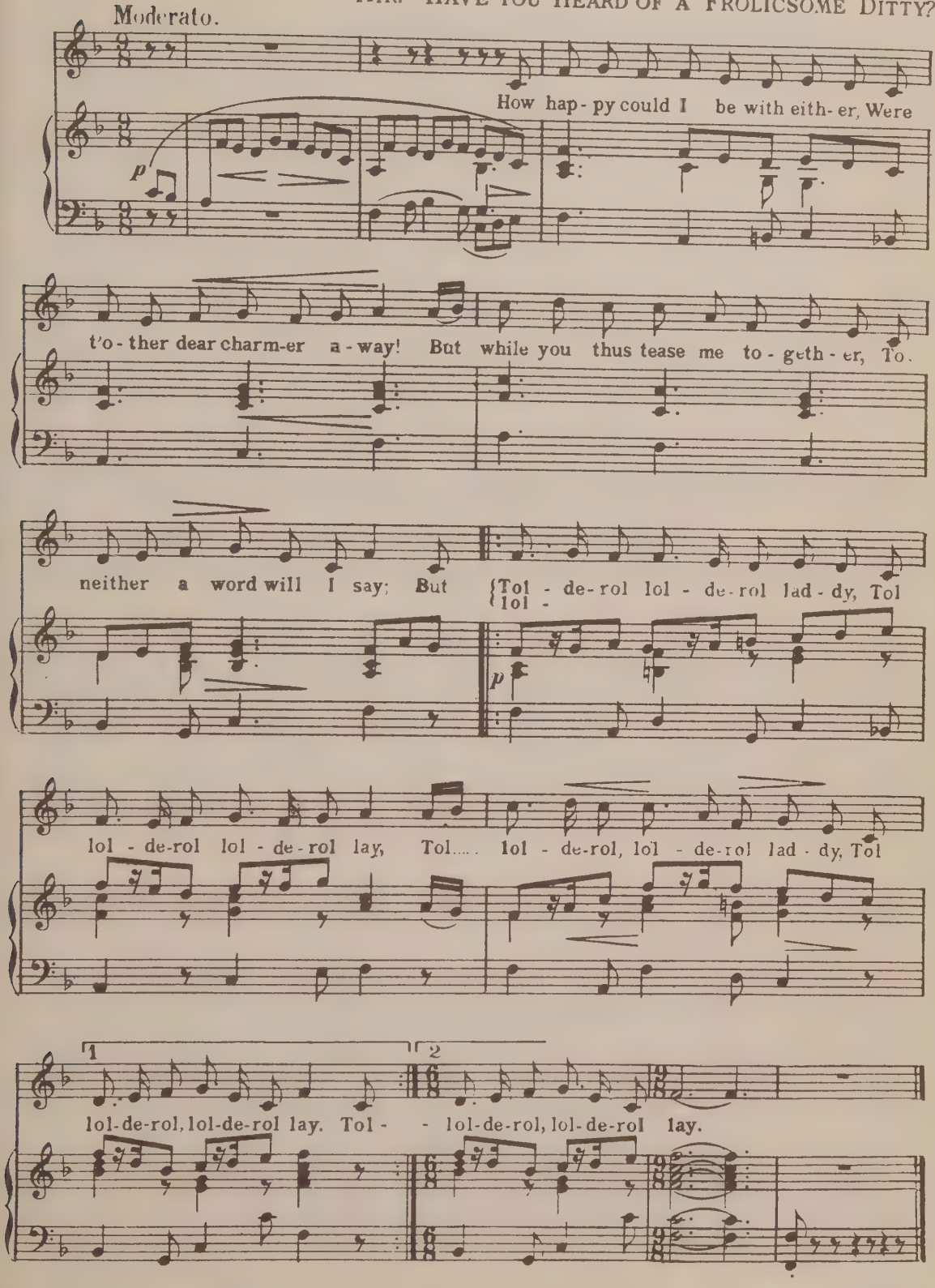



con - sort, with be - moan - ing lay, With - out,..... sits pi - ning
for the e - vent. Her chatt'ring lov - ers all a round her
skim, She heeds them not, poor bird, her soul's with him.
Her chatt'ring lov - ers all..... a - round her skim,
She heeds them not,..... poor bird, Her soul's with him.
rall.
rall.

Nº 35. How Happy could I be with Either.

Macheath.

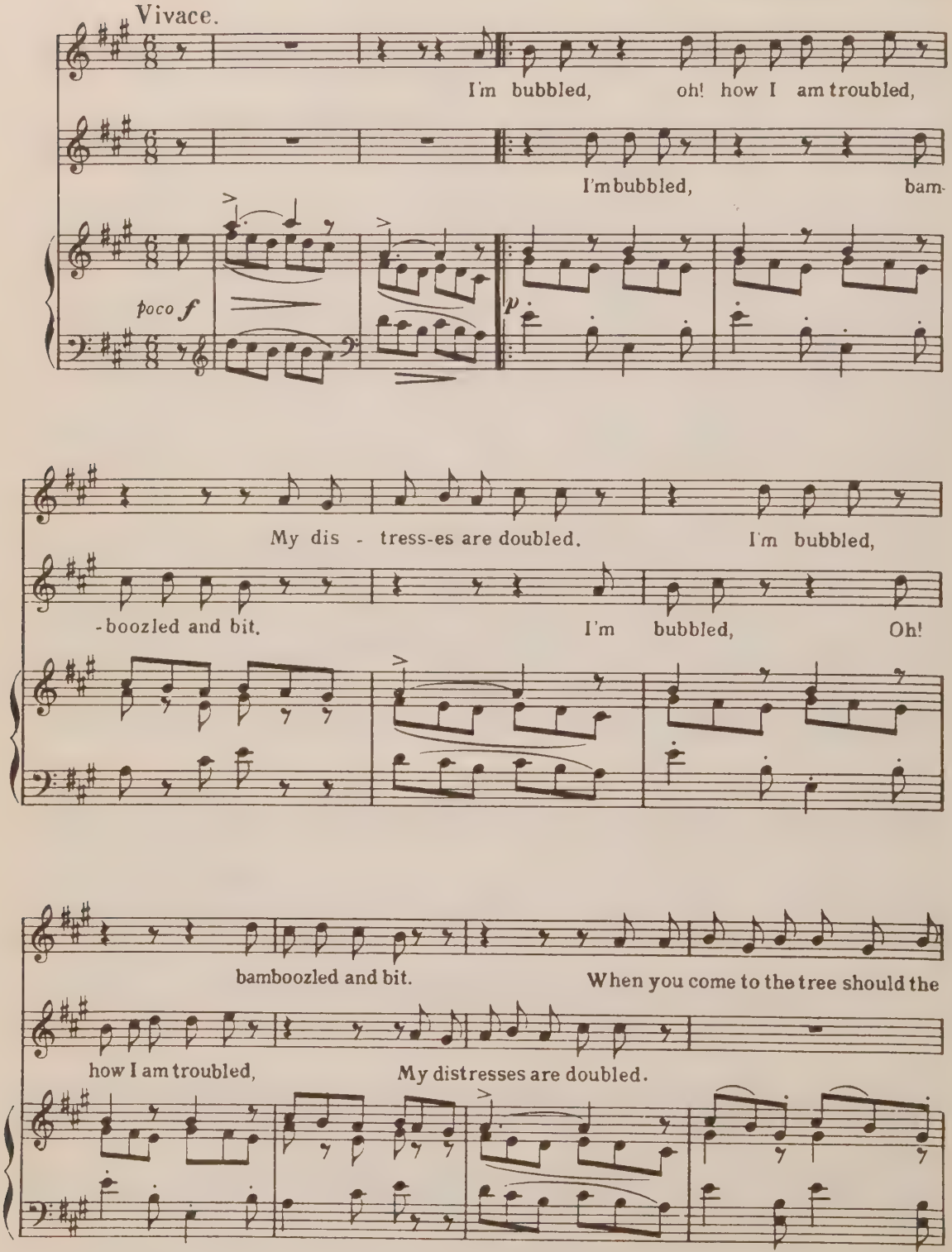
Air.—"Have you Heard of a Frolicsome Ditty?"

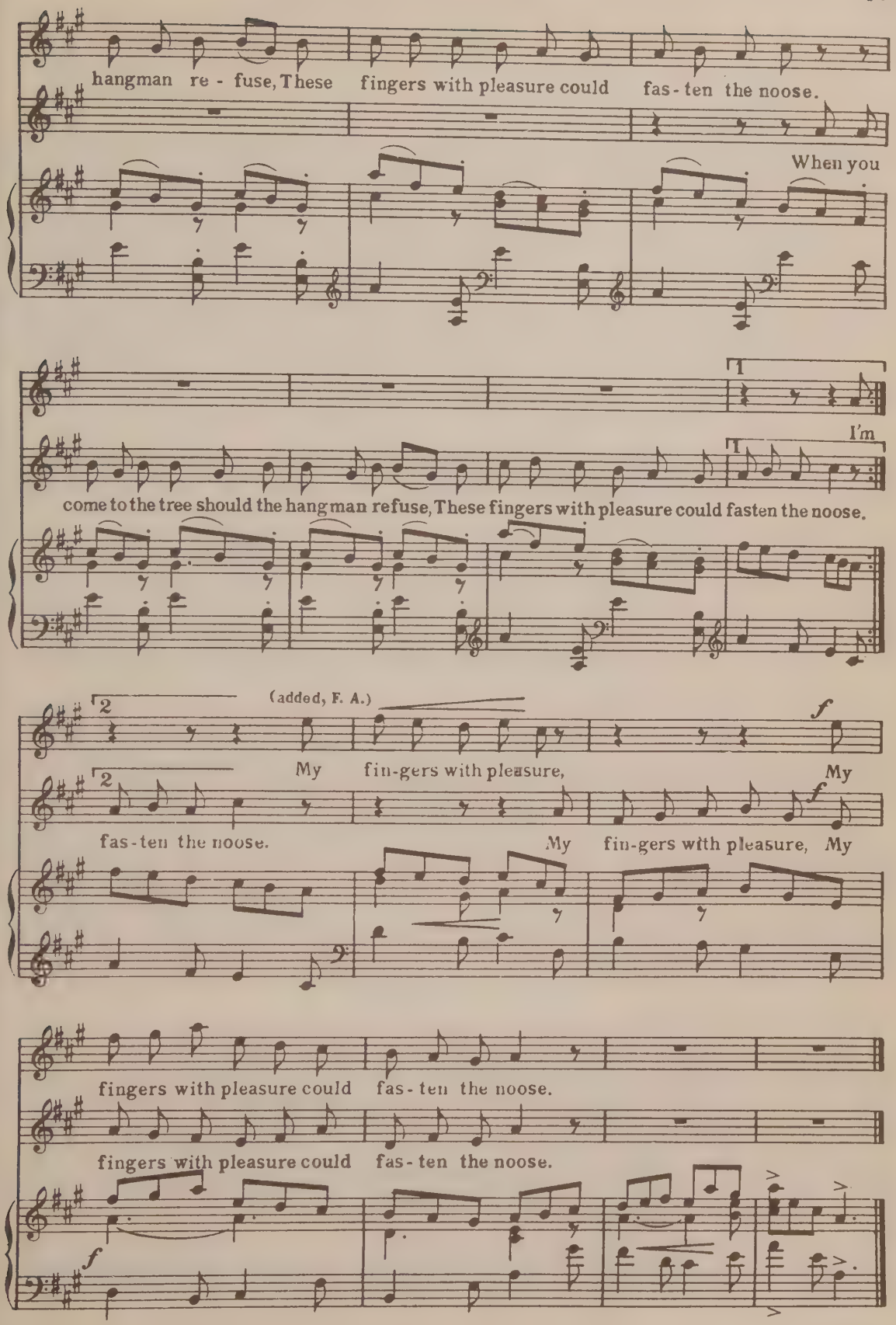

Moderato.
How hap-py could I be with eith-er, Were
t'o-ther dear charm-er a-way! But while you thus tease me to-geth-er, To.
neither a word will I say; But {Tol - de-rol lol - de-rol lad-dy, Tol
lol -
lol - de-rol lol - de-rol lay, Tol..... lol - de-rol, lol - de-rol lad - dy, Tol
1
2
lol-de-rol, lol-de-rol lay. Tol - - lol-de-rol, lol-de-rol lay.

No. 36. I'm Bubbled, I'm Bubbled.

Duet.– Polly and Lucy.

Air.–"Irish Trot."

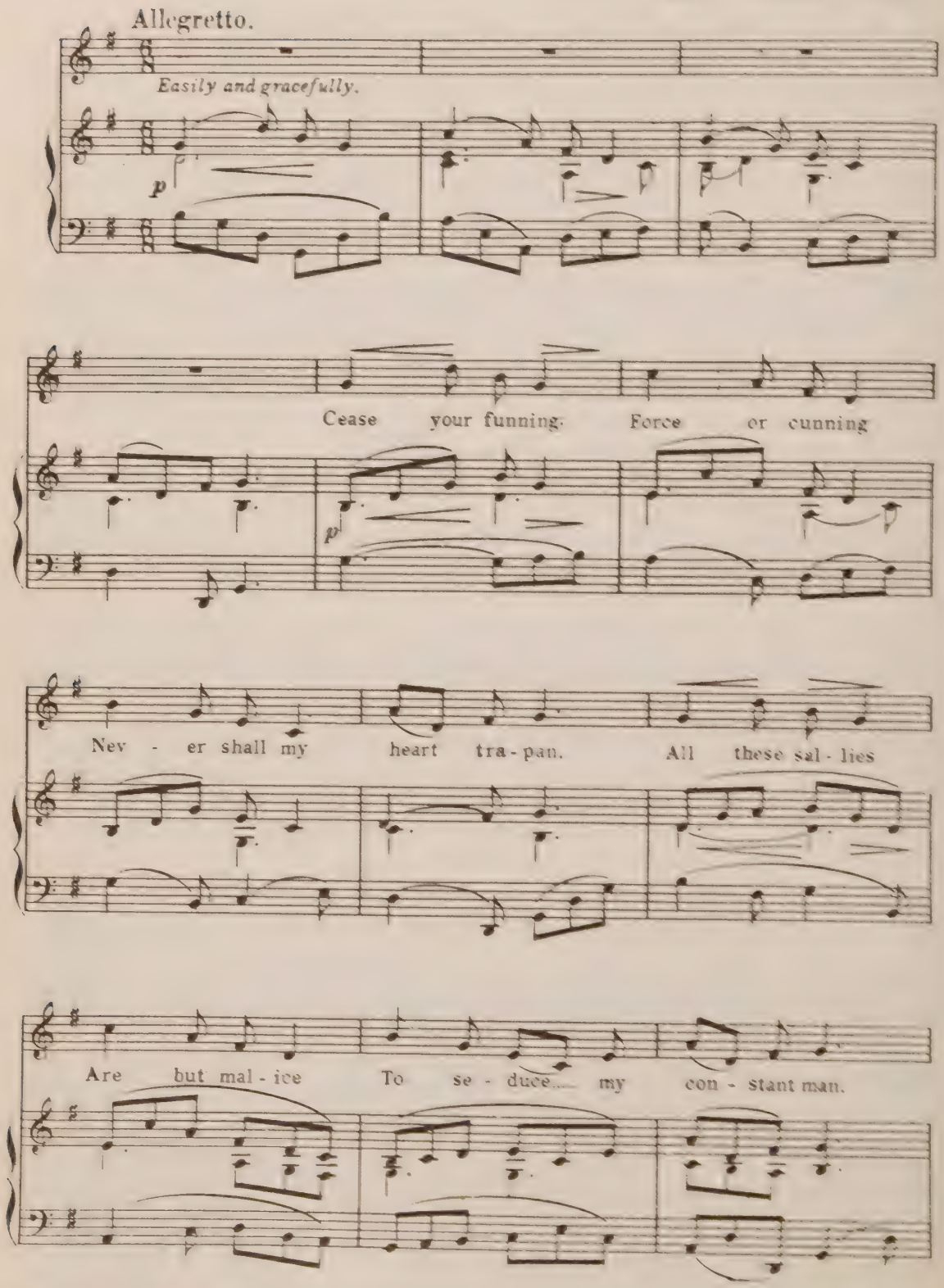

Vivace.
I'm bubbled, oh! how I am troubled,
I'm bubbled, bam-
poco f
p
My dis - tress-es are doubled. I'm bubbled,
-boozled and bit. I'm bubbled, Oh!
bamboozled and bit. When you come to the tree should the
how I am troubled, My distresses are doubled.


hangman re - fuse, These fingers with pleasure could fas - ten the noose.
When you
1
I'm
come to the tree should the hangman refuse, These fingers with pleasure could fasten the noose.
2
(added, F. A.)
f
My fin-gers with pleasure,
My
2
f
fas-ten the noose.
My fin-gers with pleasure, My
fingers with pleasure could fas - ten the noose.
fingers with pleasure could fas - ten the noose.
f

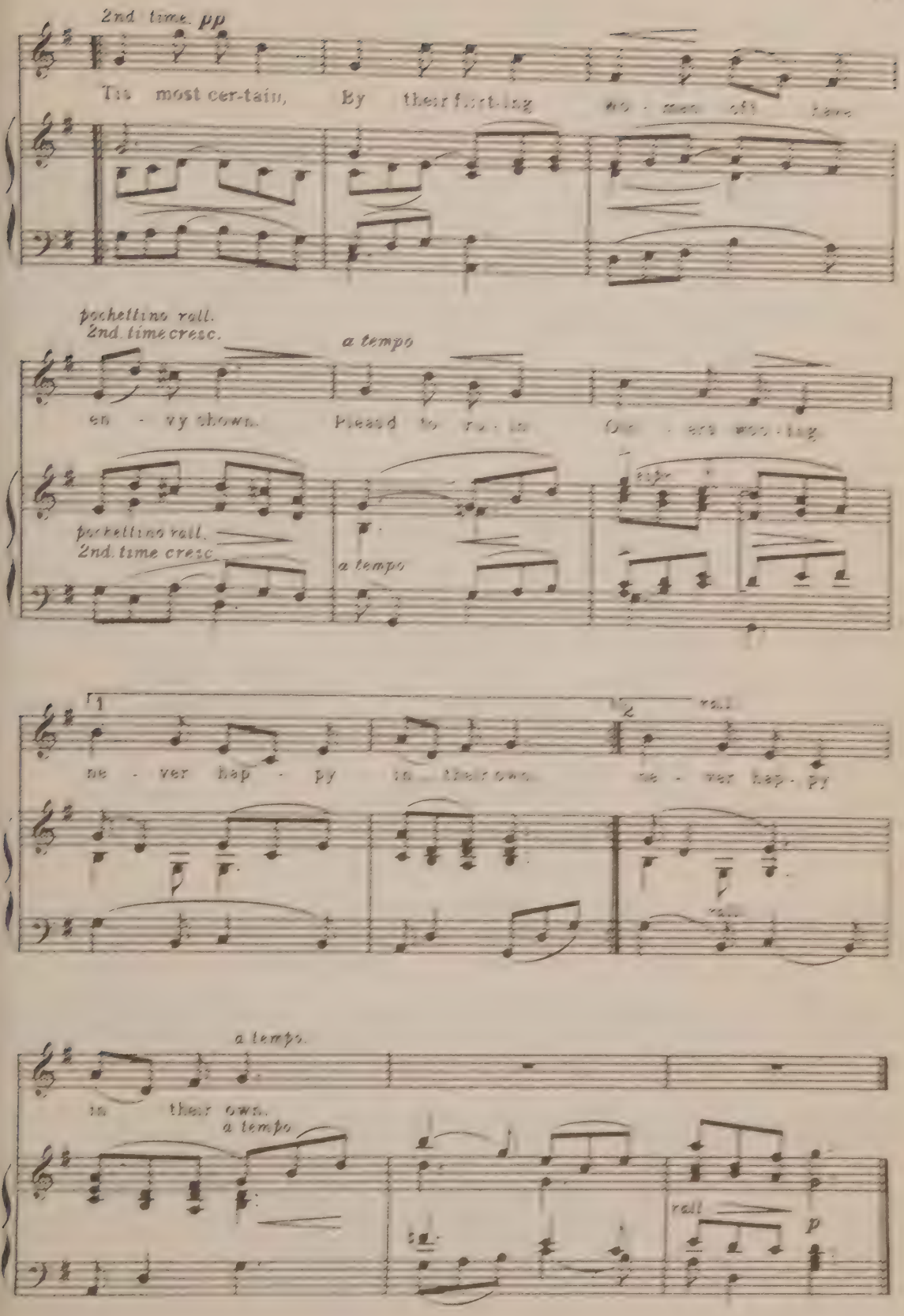
No. 37. CEASE YOUR FUNNING.

Polly.

AIR.—"CONSTANT BILLY."


Allegretto.
Easily and gracefully.
p
Cease your funning: Force or cunning
p
Nev - er shall my heart tra - pan. All these sal - lies
Are but mal - ice To se - duce my con - stant man.

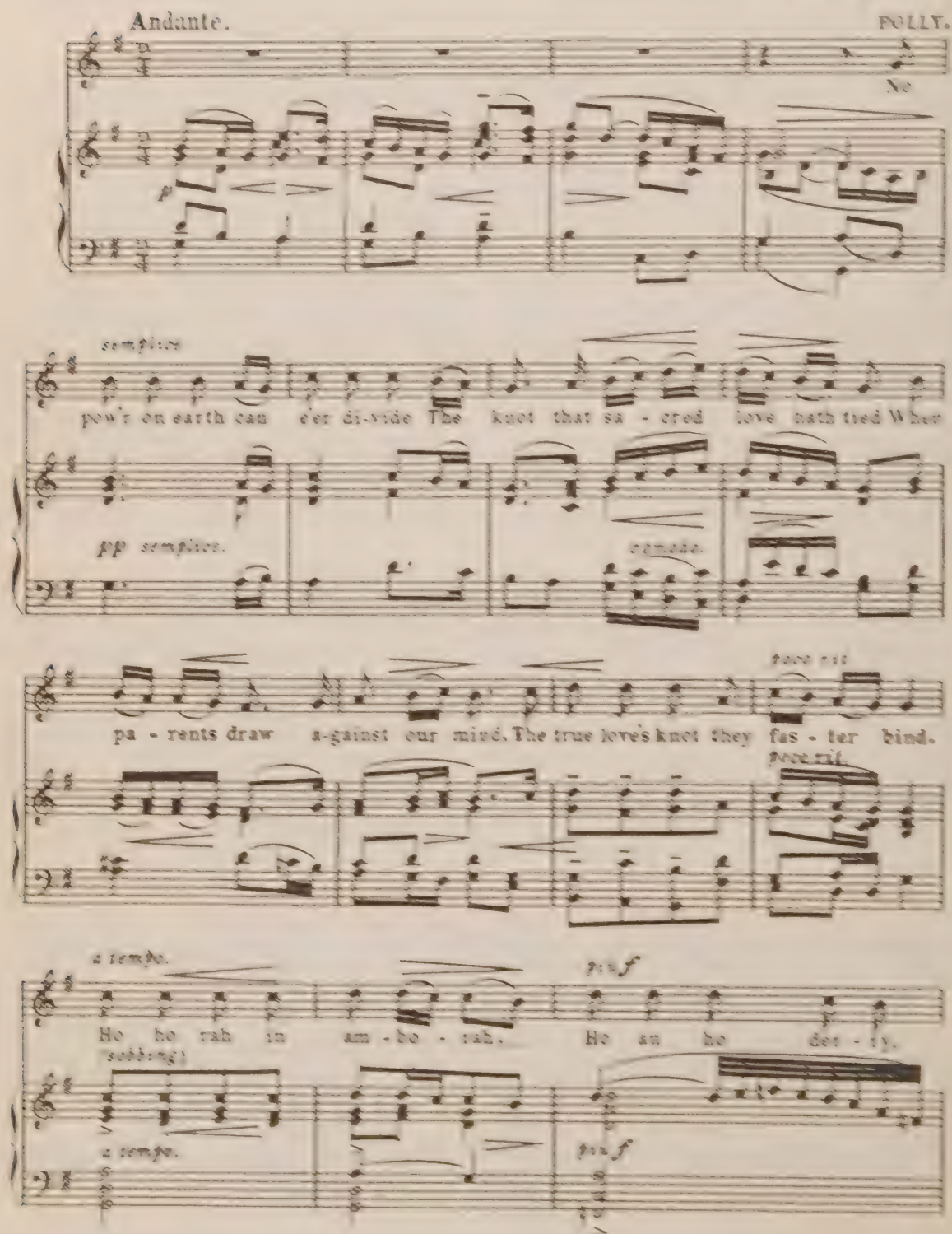
Note. In performance, this air is sung in the key of A.

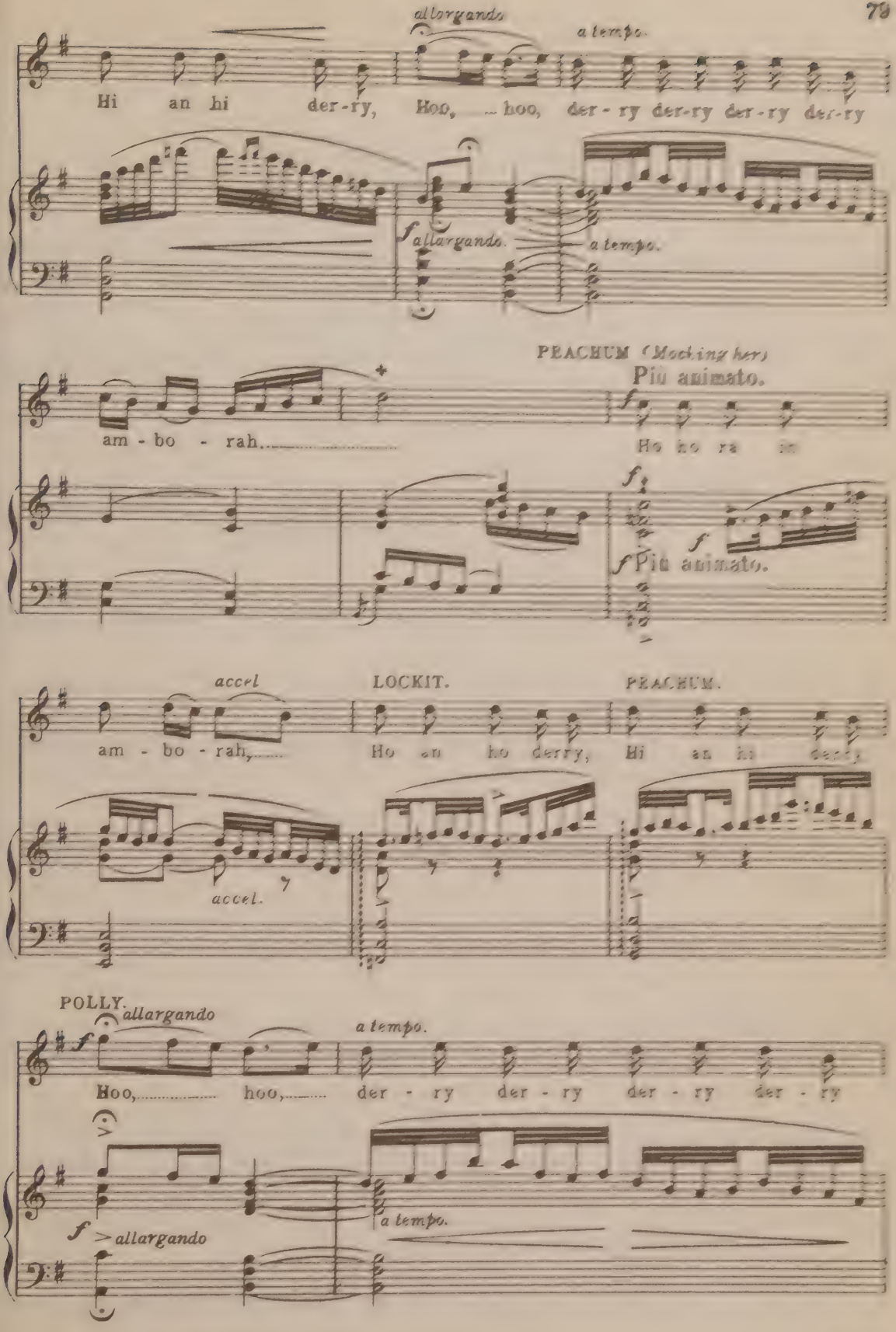

2nd time. pp
'Tis most cer-tain, By their flirt-ing no - men oft have
pochettino roll.
2nd. time cresc.
a tempo
en - vy thrown. Pleas'd to reign Our - ers wor-ship
pochettino roll.
2nd. time cresc.
a tempo
1
2
rall.
ne - ver hap - py in their own ne - ver hap - py
rall.
a tempo.
in their own.
a tempo
rall
p

Nº 38. Ensemble:- No Power on Earth.

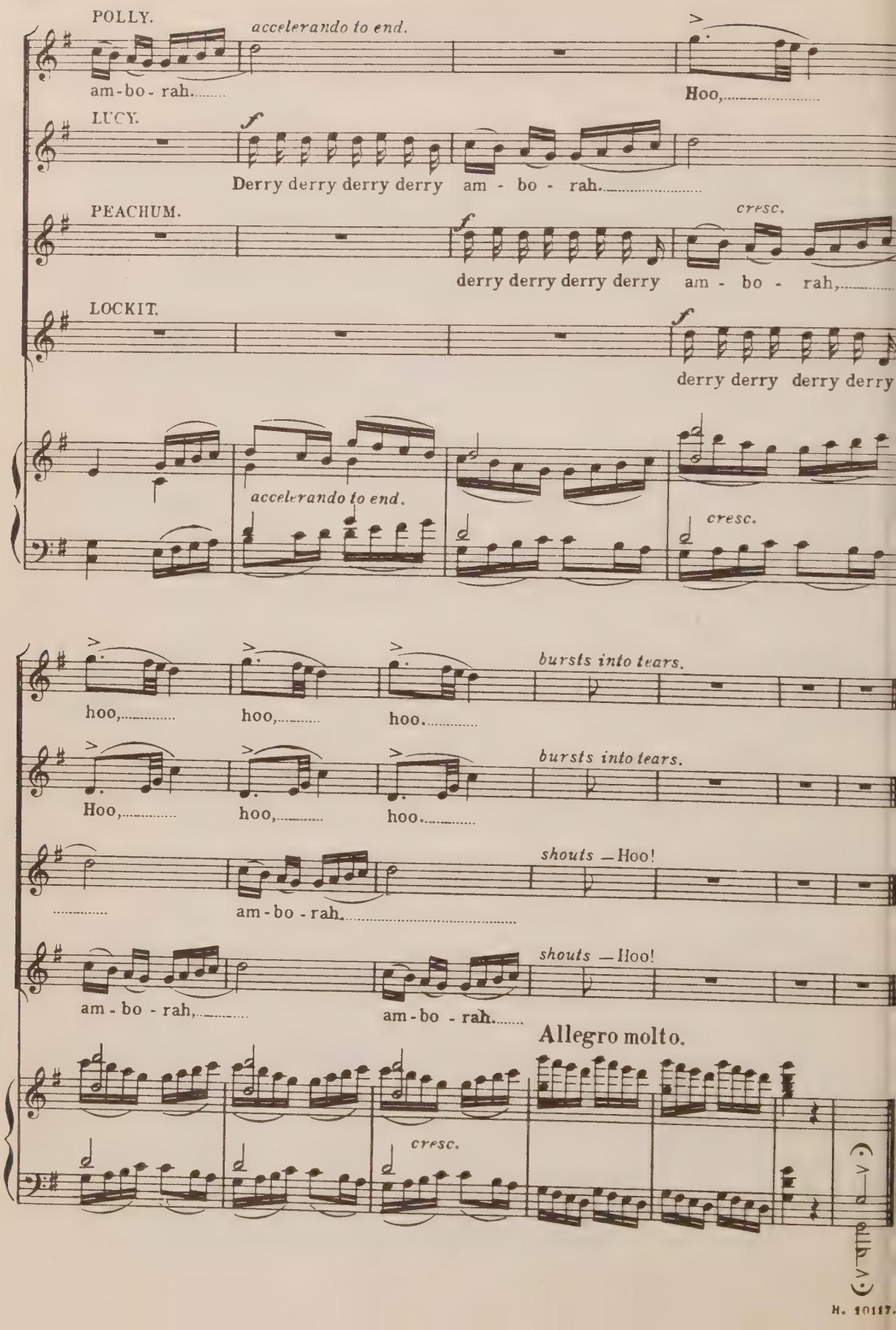
Polly, Lucy, Peachum and Lockit.

Air – "Irish Howl."


Andante.
POLLY.
No
pow'r on earth can e'er di-vide The knot that sa - cred love hath tied Whe
pa - rents draw a-gainst our mind. The true love's knot they fas - ter bind.
Ho ho rah in am - bo - rah. Ho an ho der - ry.
(sobbing)



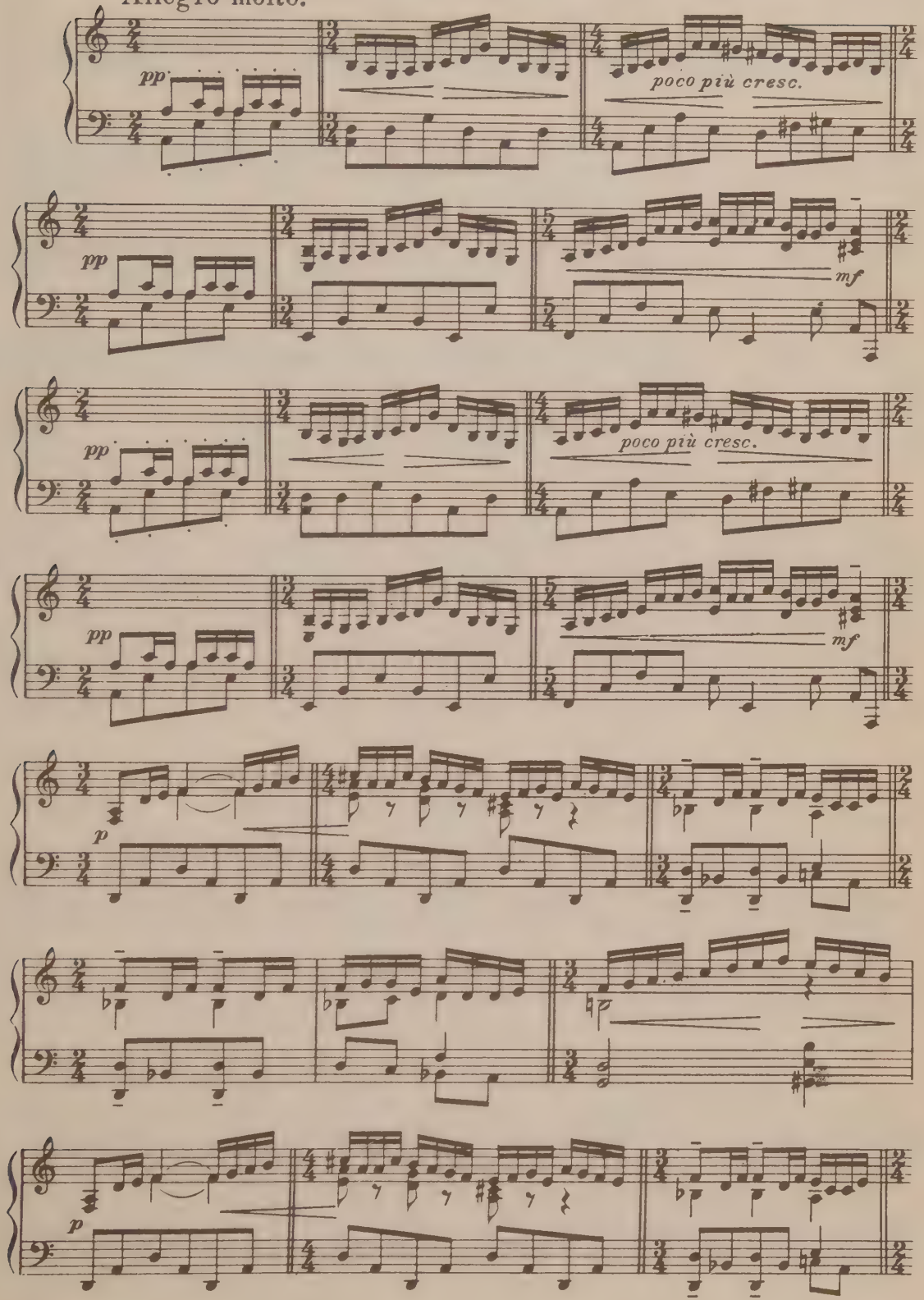
✚ The original tune ends here. F. A.

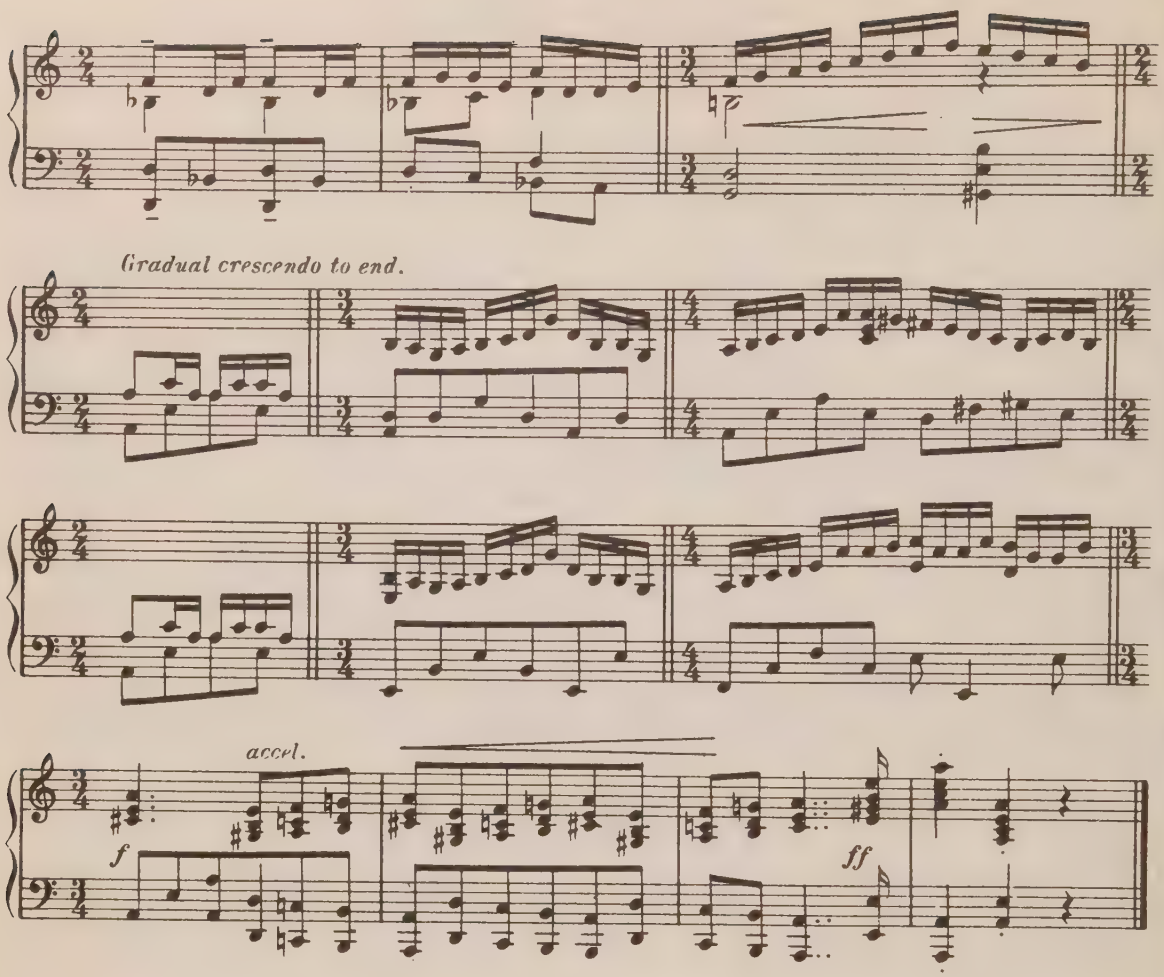

POLLY.
accelerando to end.
am-bo-rah.
Hoo,
LUCY.
Derry derry derry derry am - bo - rah.
PEACHUM.
cresc.
derry derry derry derry am - bo - rah,
LOCKIT.
derry derry derry derry
accelerando to end.
cresc.
bursts into tears.
hoo, hoo, hoo.
bursts into tears.
Hoo, hoo, hoo.
shouts — Hoo!
am-bo-rah.
shouts — Hoo!
am-bo-rah, am-bo-rah.
Allegro molto.
cresc.

Nº 39. MELODRAMA.

The escape of Macheath.

Allegro molto. F. A.





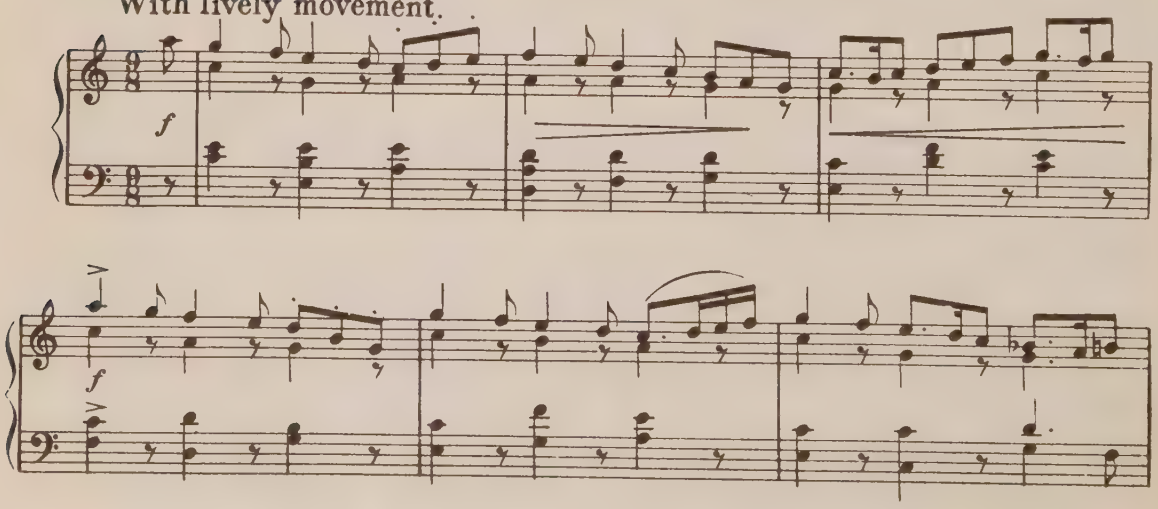
ACT. III. SCENE I.

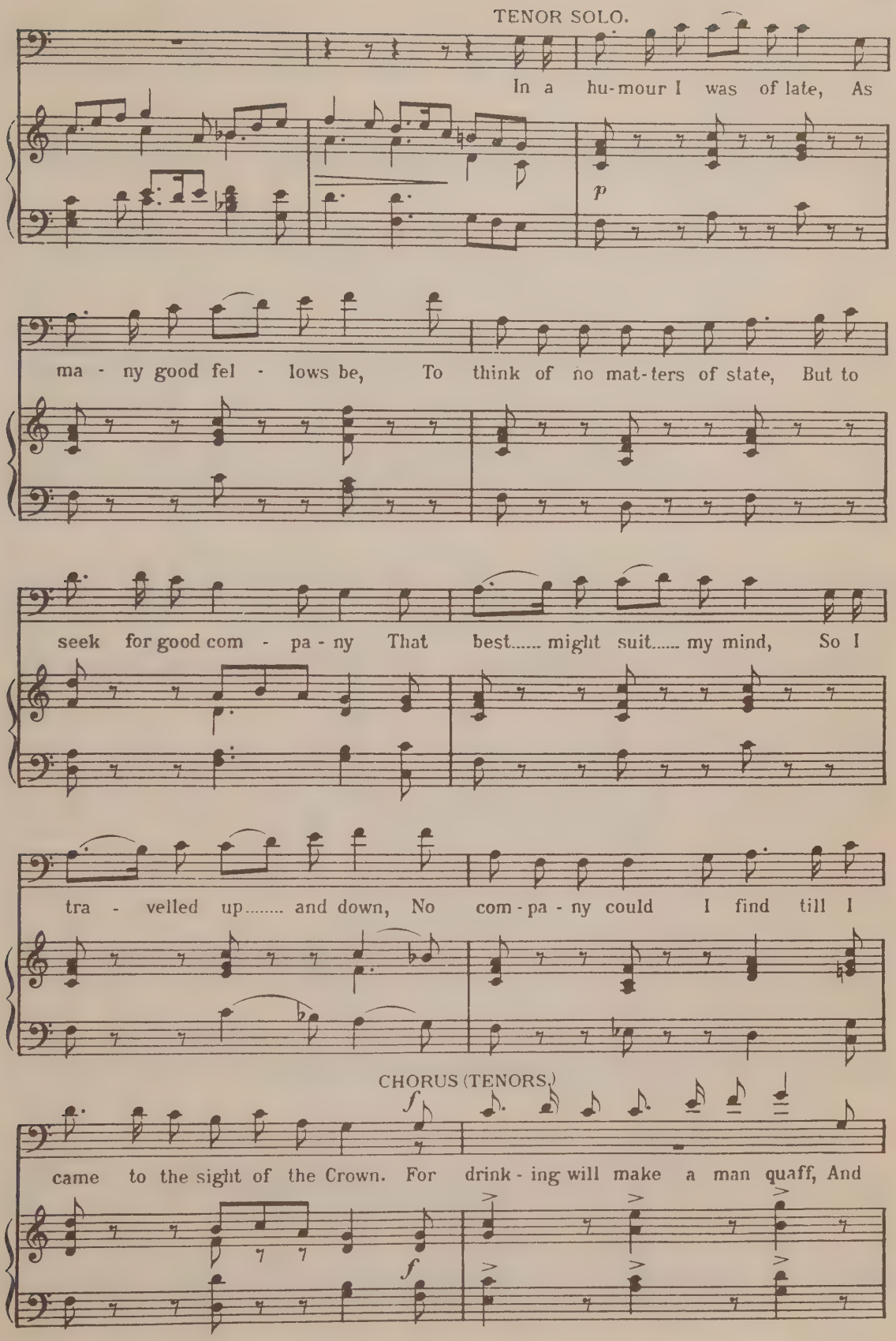
No 40. A GAMING HOUSE.

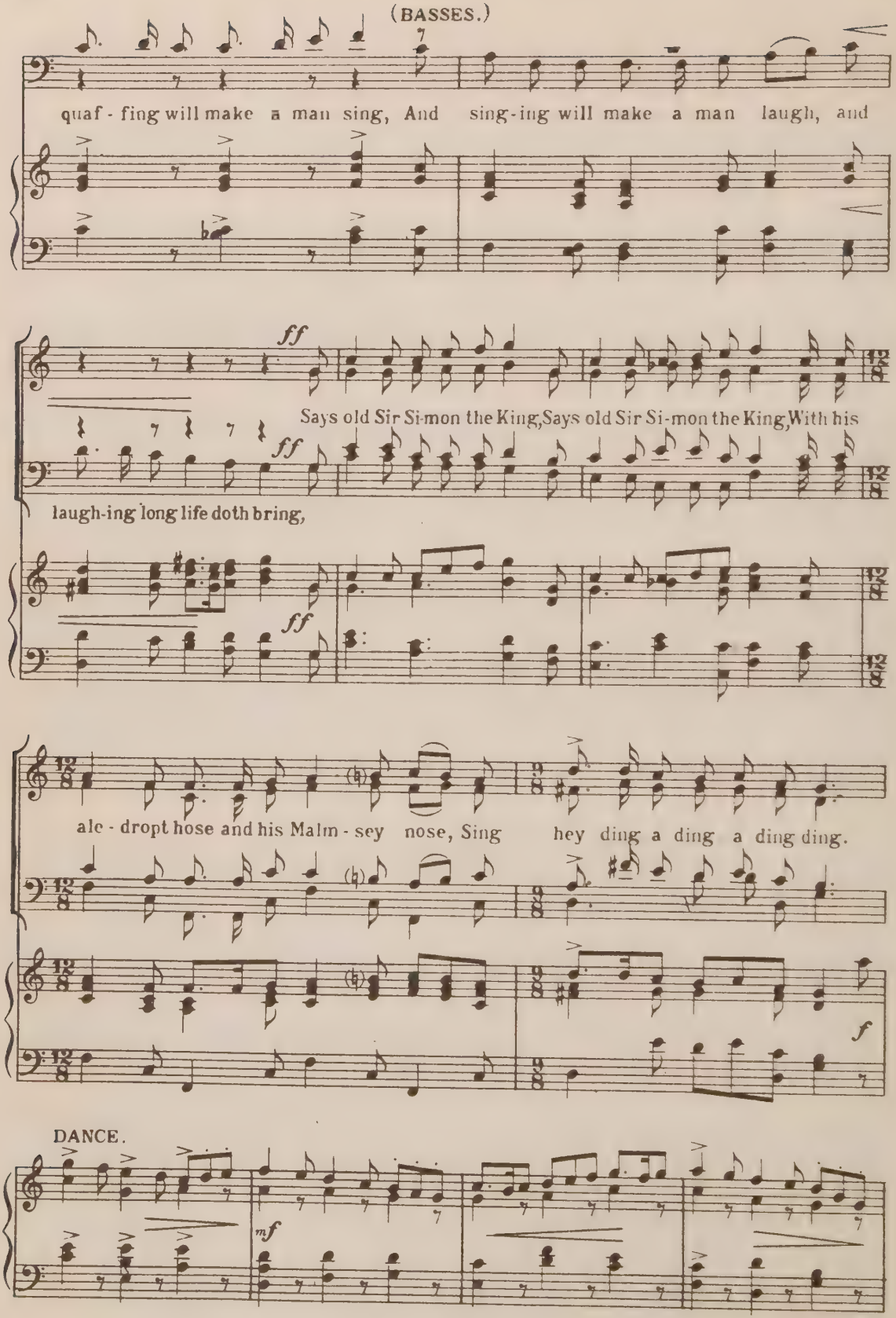
Tenor Solo, Chorus and Dance.

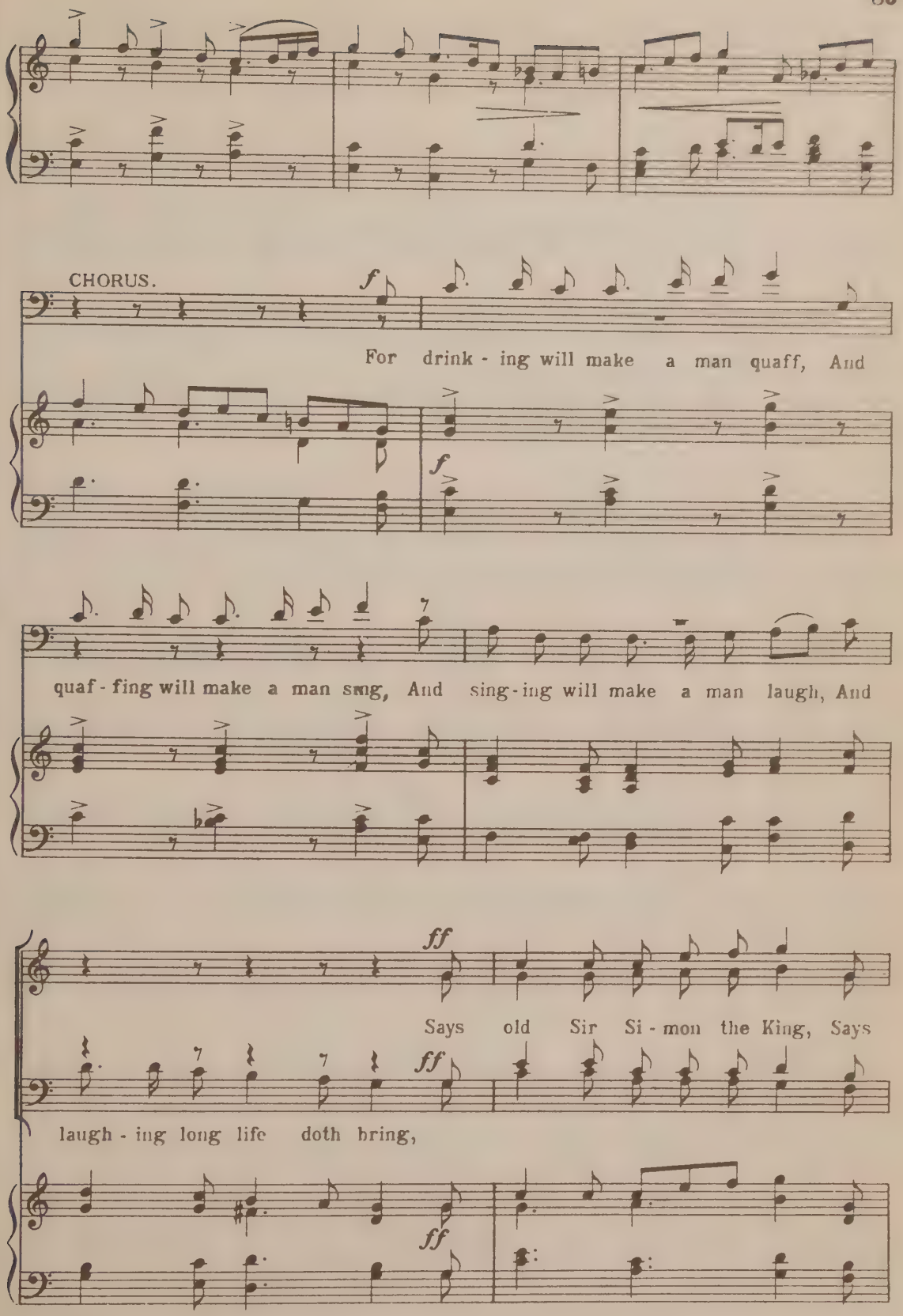
FOUNDED ON.–"OLD SIR SIMON THE KING." (F. A.)

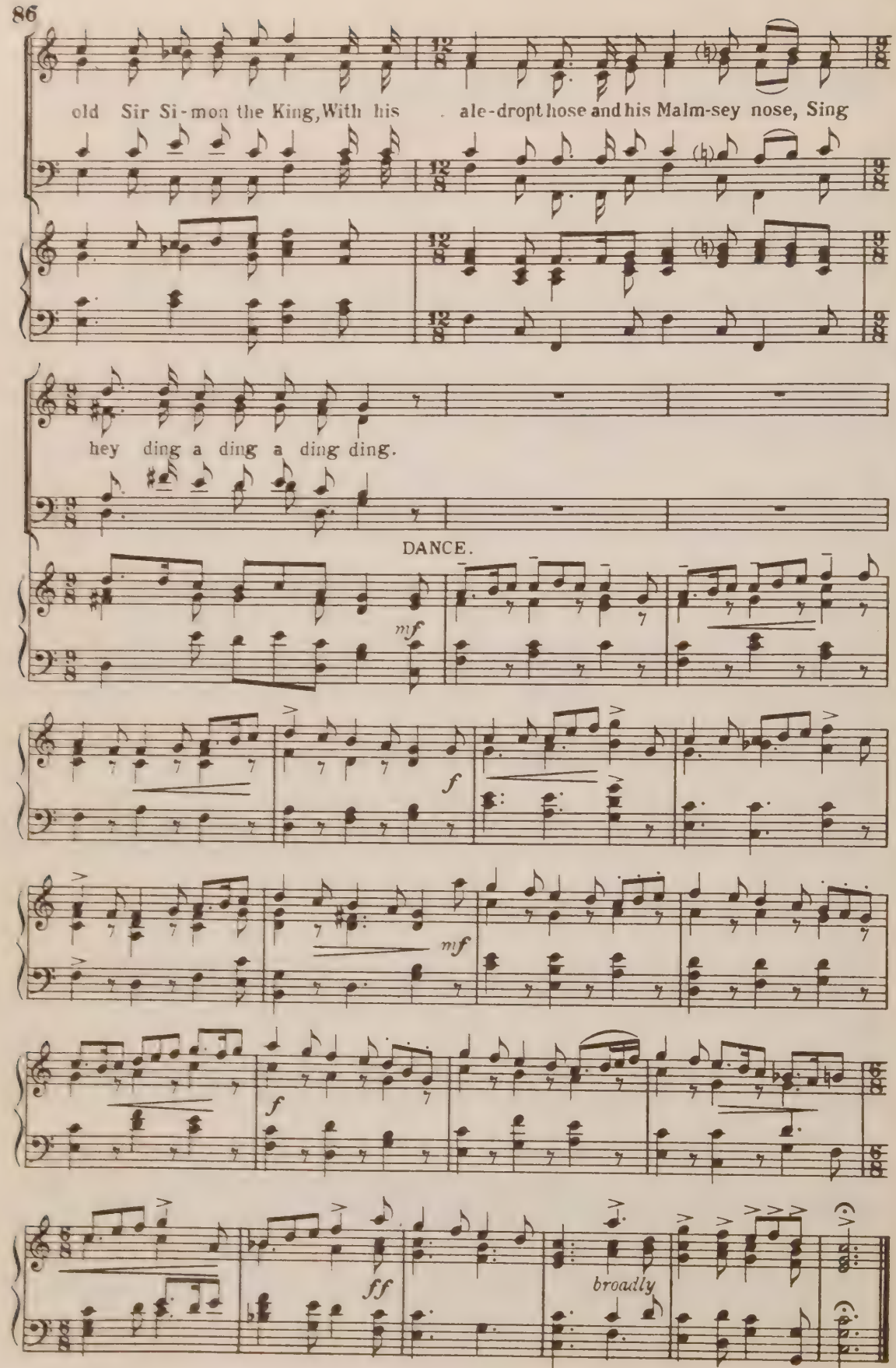
With lively movement.




TENOR SOLO.
In a hu-mour I was of late, As
p
ma - ny good fel - lows be, To think of no mat-ters of state, But to
seek for good com - pa - ny That best..... might suit..... my mind, So I
tra - velled up..... and down, No com - pa - ny could I find till I
CHORUS (TENORS.)
f
came to the sight of the Crown. For drink - ing will make a man quaff, And
f


(BASSES.)
quaf - fing will make a man sing, And sing-ing will make a man laugh, and
ff
Says old Sir Si-mon the King, Says old Sir Si-mon the King, With his
laugh-ing long life doth bring,
ale - dropt hose and his Malm - sey nose, Sing hey ding a ding a ding ding.
f
DANCE.
mf

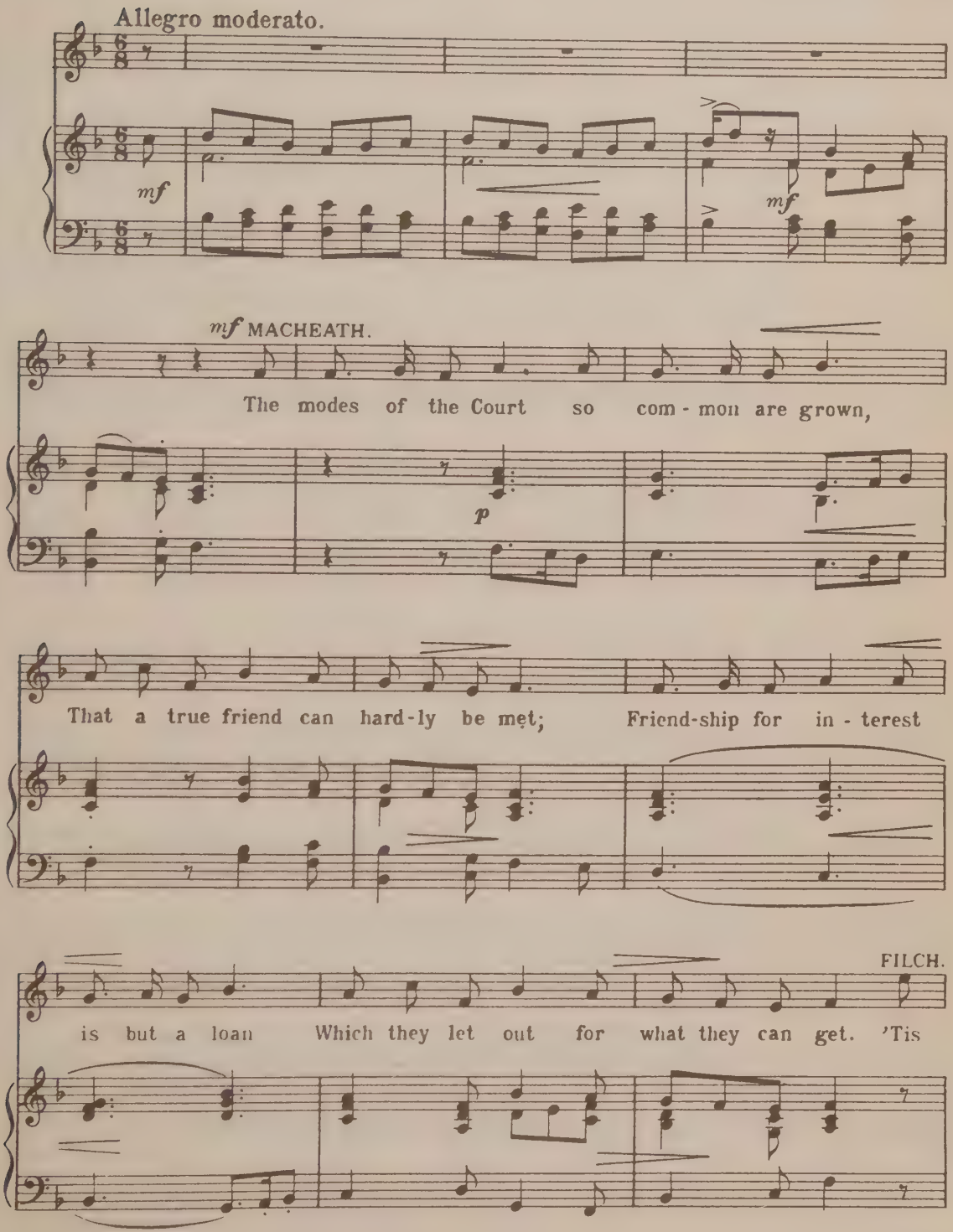

CHORUS.
f
For drink - ing will make a man quaff, And
f
quaf - fing will make a man sing, And sing - ing will make a man laugh, And
ff
Says old Sir Si - mon the King, Says
ff
laugh - ing long life doth bring,
ff

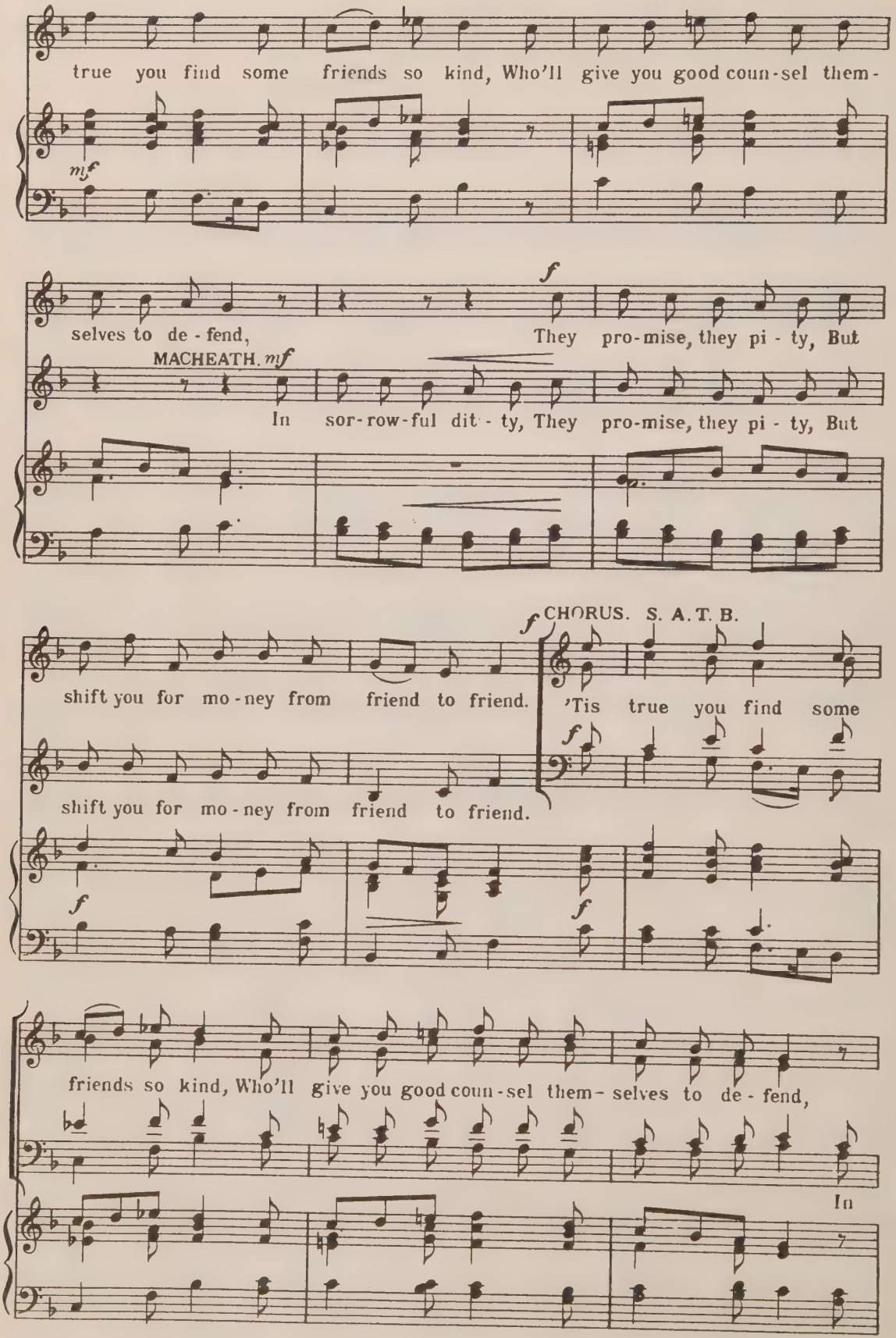

old Sir Si-mon the King, With his ale-dropt hose and his Malm-sey nose, Sing
hey ding a ding a ding ding.
DANCE.
mf
f
mf
f
ff
broadly

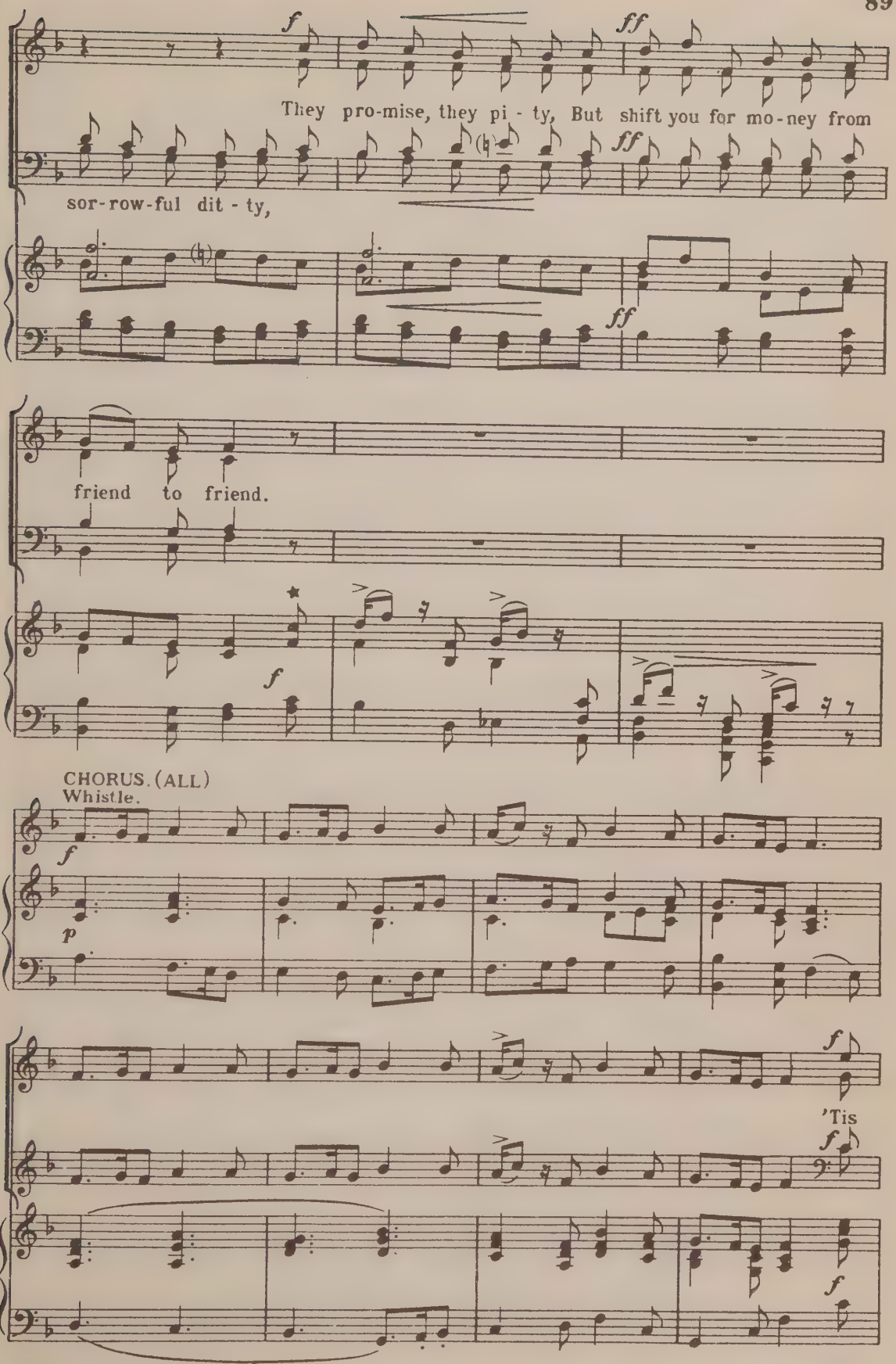
Nº 41. "THE MODES OF THE COURT SO COMMON ARE GROWN."

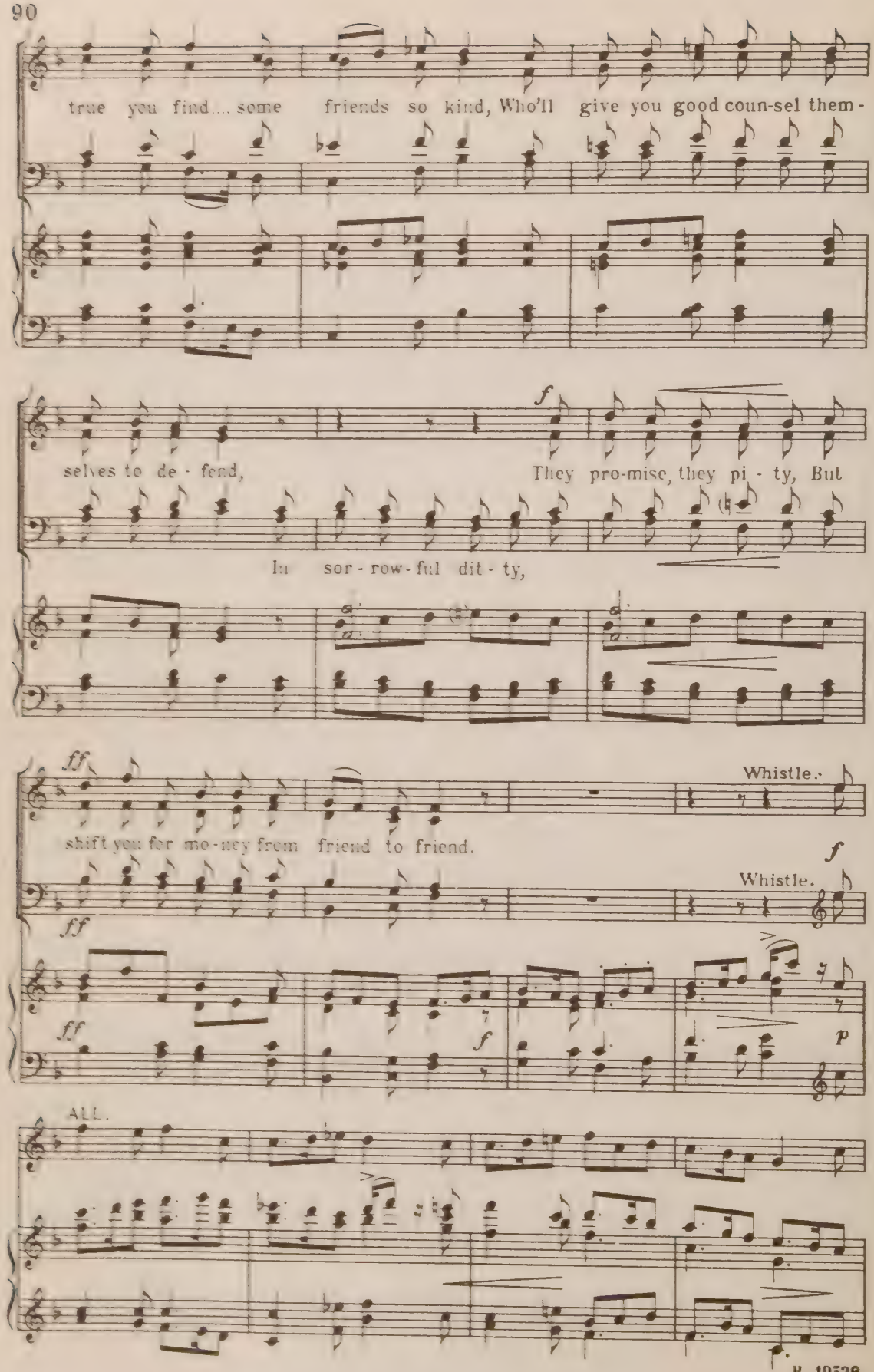
Macheath, Filch and Chorus.

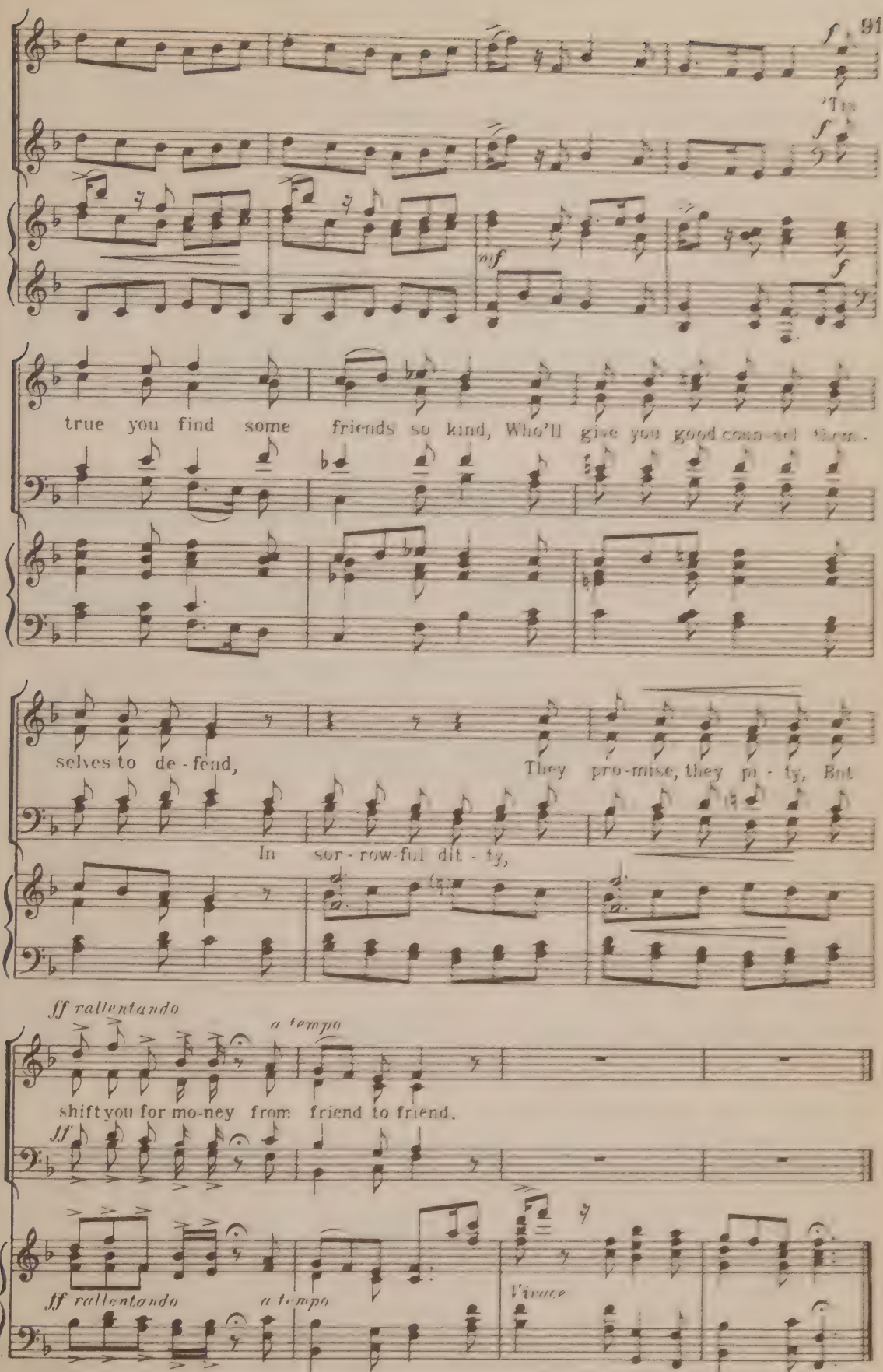
AIR – "LILLIBULERO"


Allegro moderato.
mf
mf
mf MACHEATH.
The modes of the Court so com - mon are grown,
p
That a true friend can hard-ly be met; Friend-ship for in - terest
FILCH.
is but a loan Which they let out for what they can get. 'Tis


true you find some friends so kind, Who'll give you good coun-sel them-
mf
selves to de-fend, They pro-mise, they pi-ty, But
f
MACHEATH. mf
In sor-row-ful dit-ty, They pro-mise, they pi-ty, But
shift you for mo-ney from friend to friend.
f
CHORUS. S. A. T. B.
'Tis true you find some
shift you for mo-ney from friend to friend.
f
f
f
friends so kind, Who'll give you good coun-sel them-selves to de-fend,
In


They pro-mise, they pi - ty, But shift you for mo-ney from
sor-row-ful dit - ty,
friend to friend.
CHORUS. (ALL)
Whistle.
'Tis

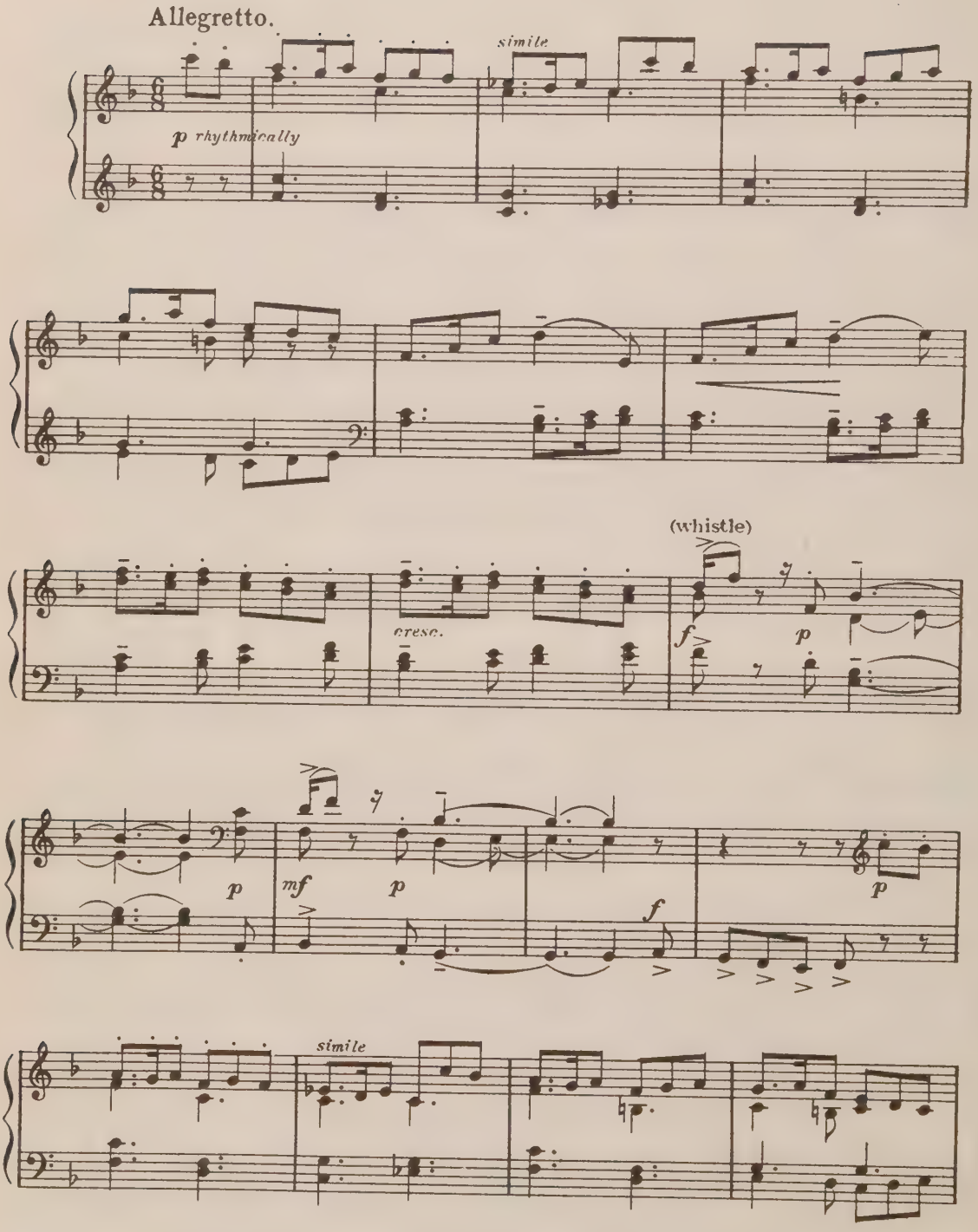

true you find.... some friends so kind, Who'll give you good coun-sel them-
selves to de - fend,
f
They pro-mise, they pi - ty, But
In sor - row - ful dit - ty,
ff
Whistle.
shift you for mo-ney from friend to friend.
f
Whistle.
ff
ff
f
p
ALL.

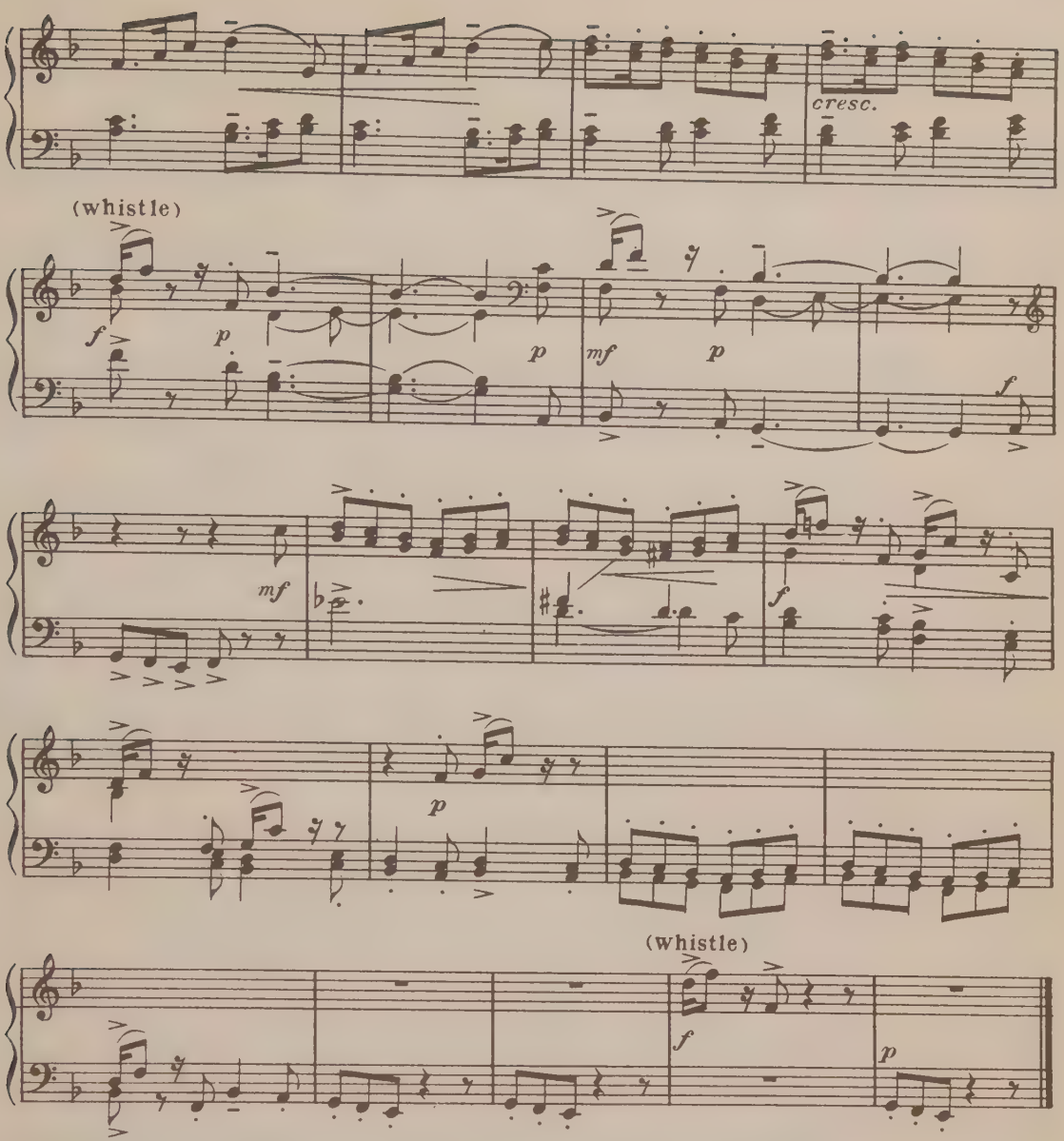

f
'Tis
f
mf
f
true you find some friends so kind, Who'll give you good coun-sel them-
selves to de-fend, They pro-mise, they pi-ty, But
In sor-row-ful dit-ty,
ff rallentando
a tempo
shift you for mo-ney from friend to friend.
ff
ff rallentando
a tempo
Vivace

SCENE II.

№ 42. Incidental Music.

F. A.





No. 43. In the Days of my Youth.

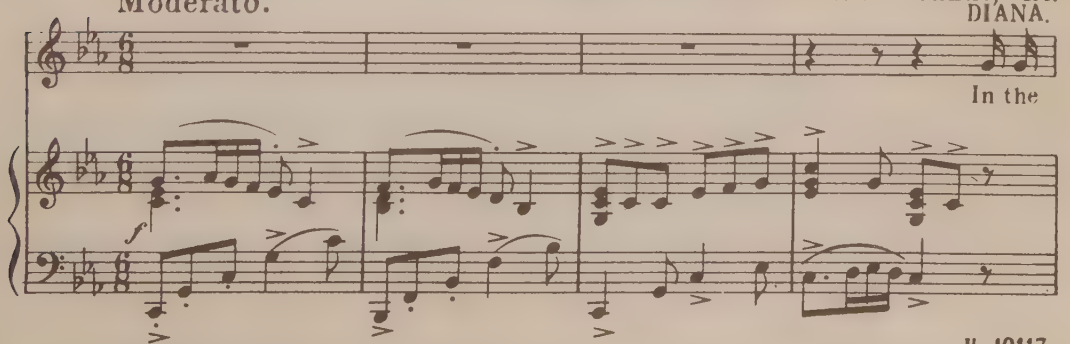
Trio — Diana Trapes, Peachum & Lockit.

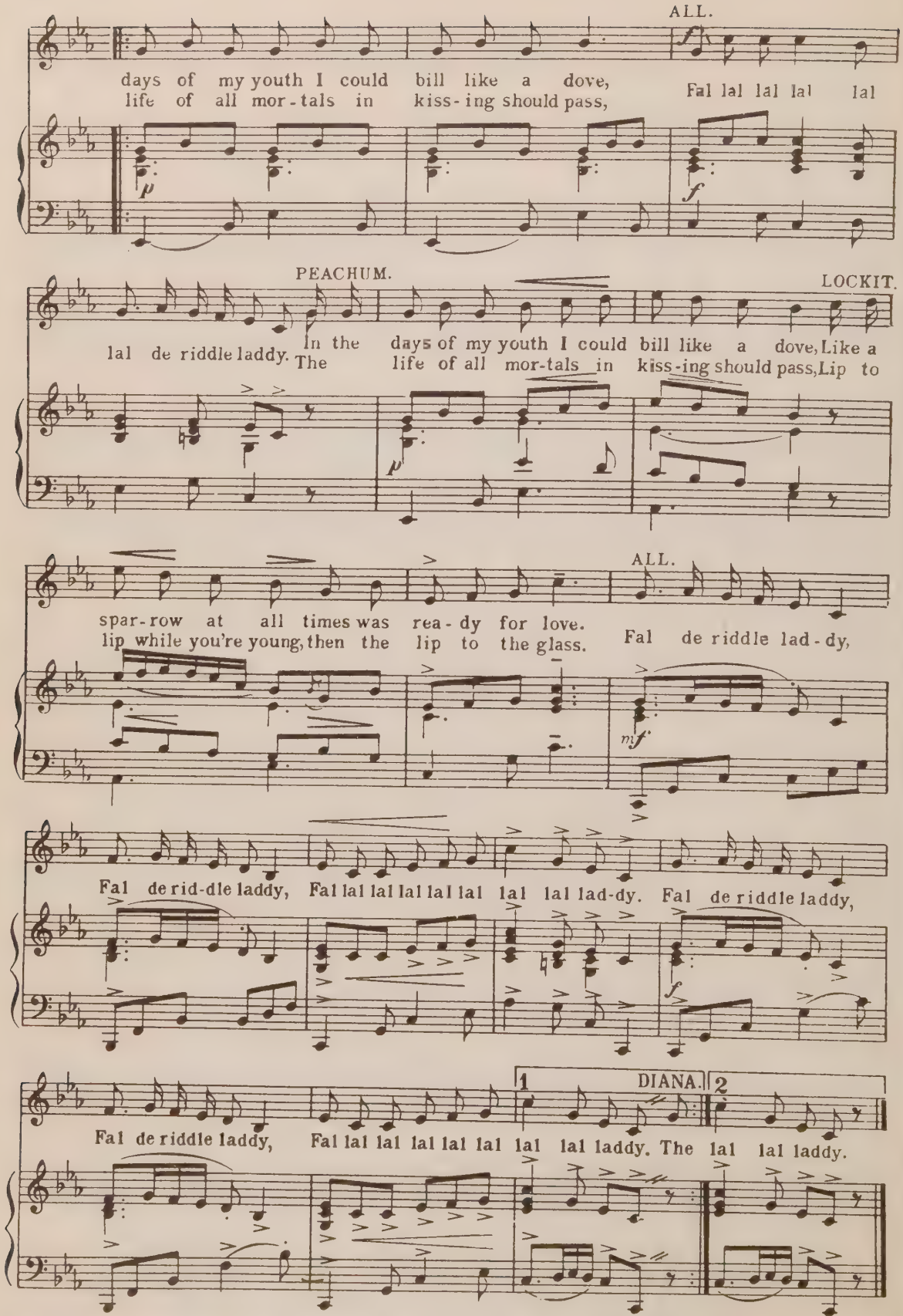
Moderato.

AIR.—"A Shepherd kept Sheep," &c.

DIANA.

In the

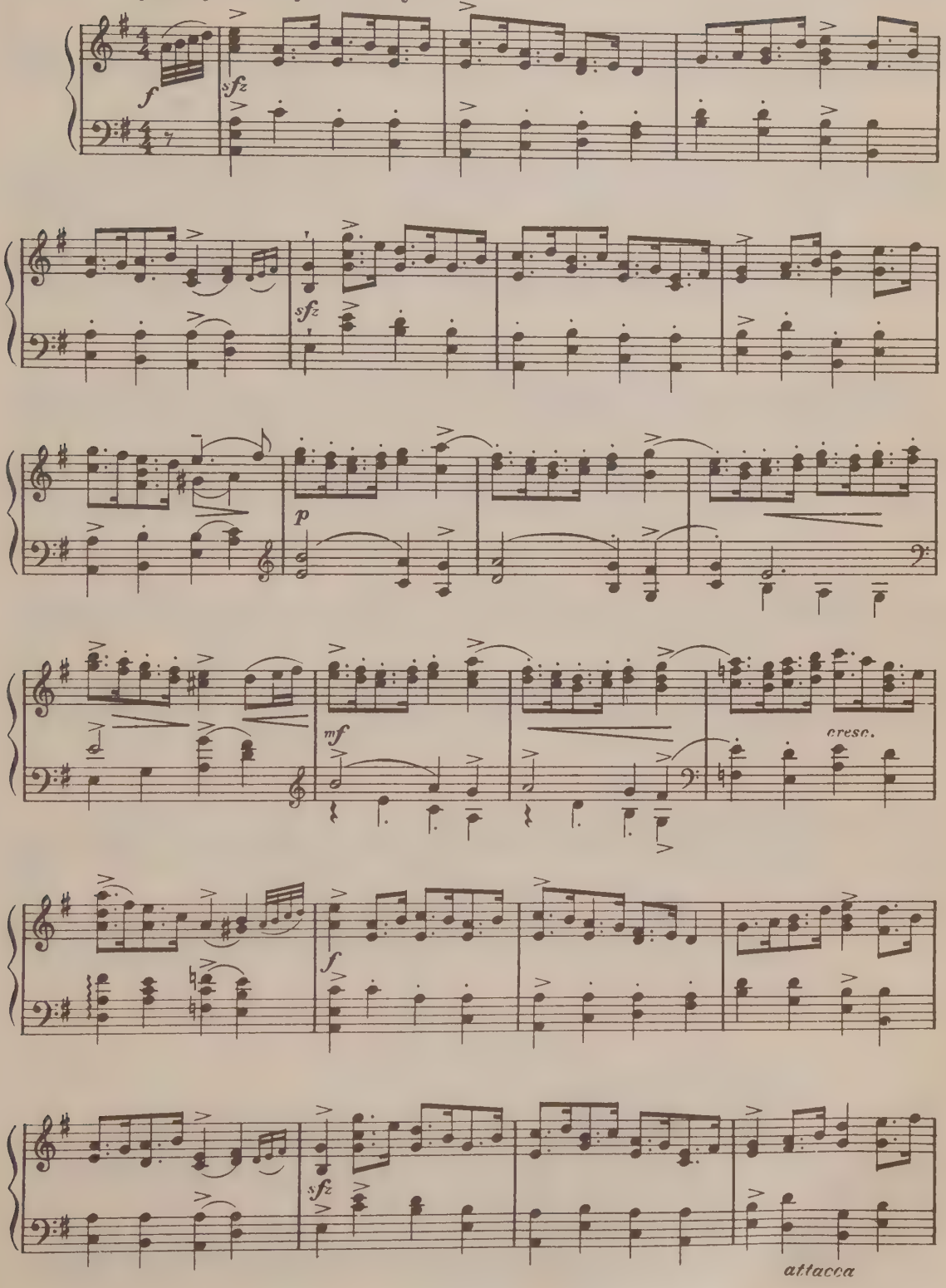


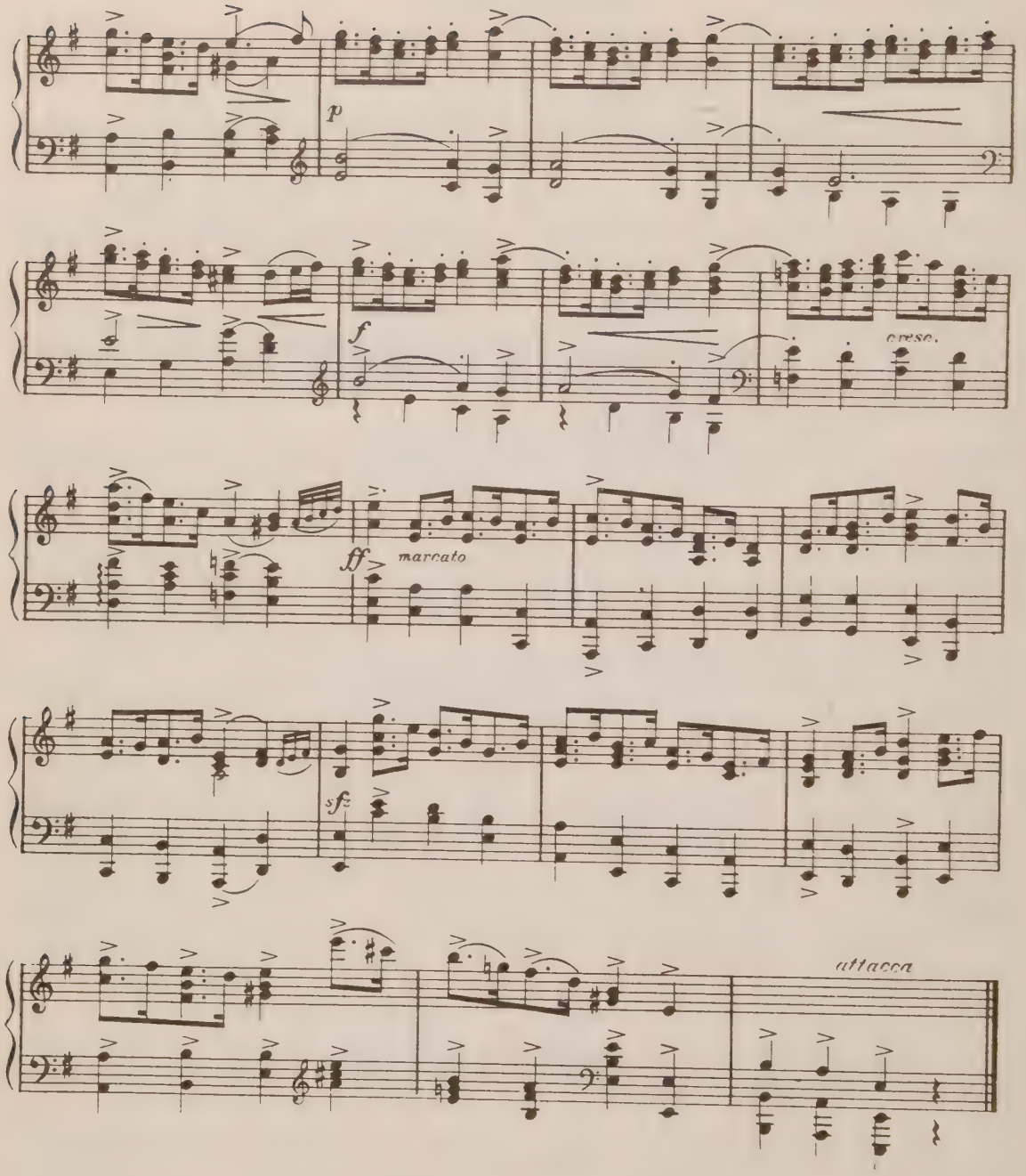

ALL.
days of my youth I could bill like a dove,
life of all mor-tals in kiss-ing should pass,
Fal lal lal lal lal
PEACHUM.
LOCKIT.
lal de riddle laddy. In the days of my youth I could bill like a dove, Like a
The life of all mor-tals in kiss-ing should pass, Lip to
ALL.
spar-row at all times was rea-dy for love.
lip while you're young, then the lip to the glass.
Fal de riddle lad-dy,
Fal de rid-dle laddy, Fal lal lal lal lal lal lal lal lad-dy. Fal de riddle laddy,
1
DIANA.
2
Fal de riddle laddy, Fal lal lal lal lal lal lal lal laddy. The lal lal laddy.

Note. In performance, part of № 41 is repeated from * page 89, after dialogue. See Full Score.

Nº 44. INTERLUDE.

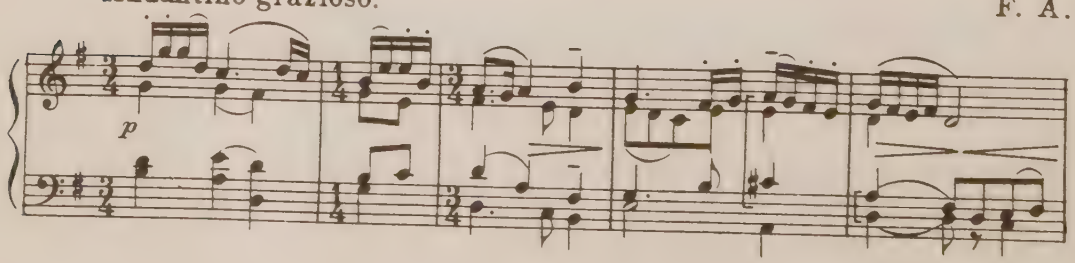
Quickly and rhythmically. F. A.

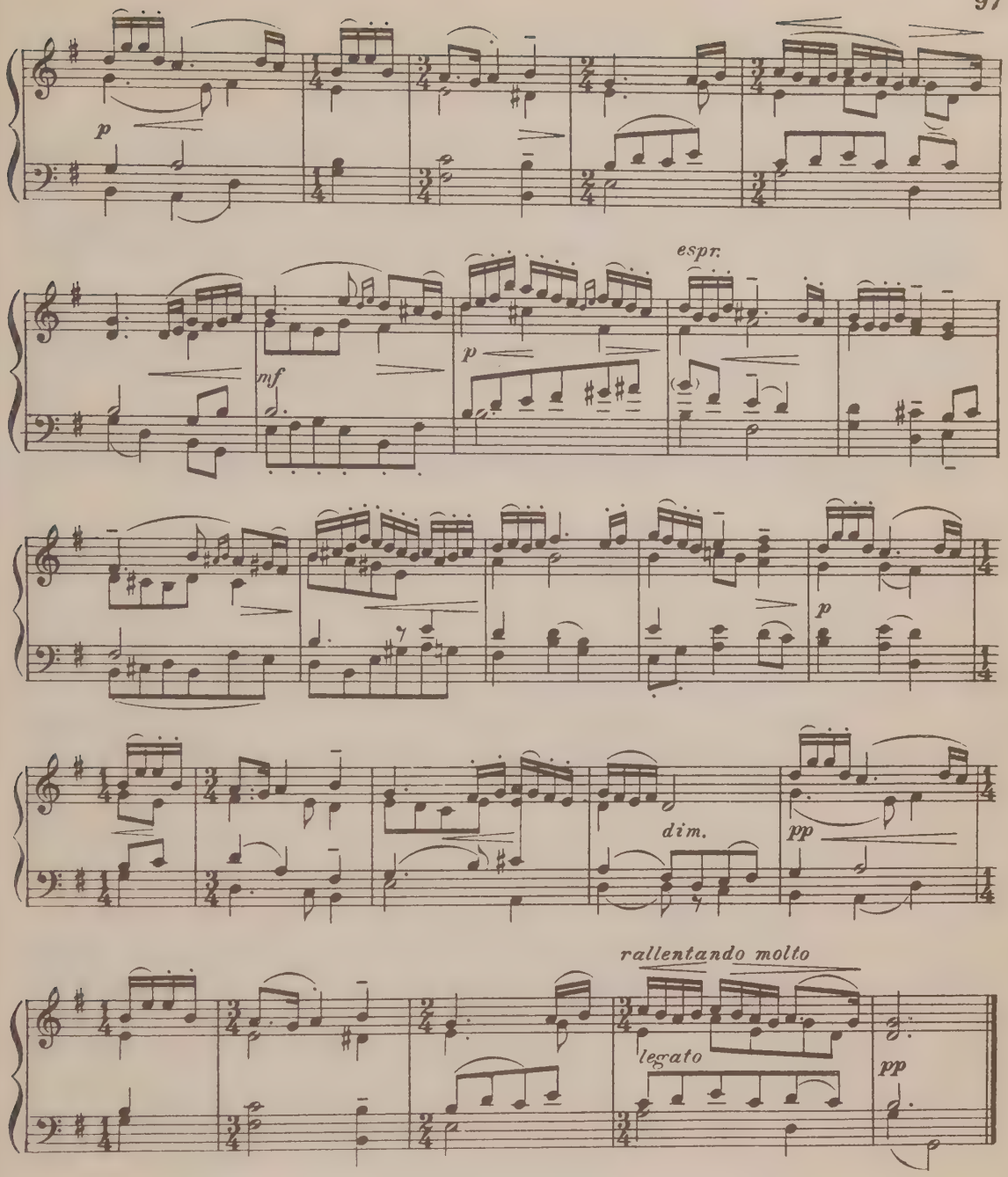




Andantino grazioso.

F. A.

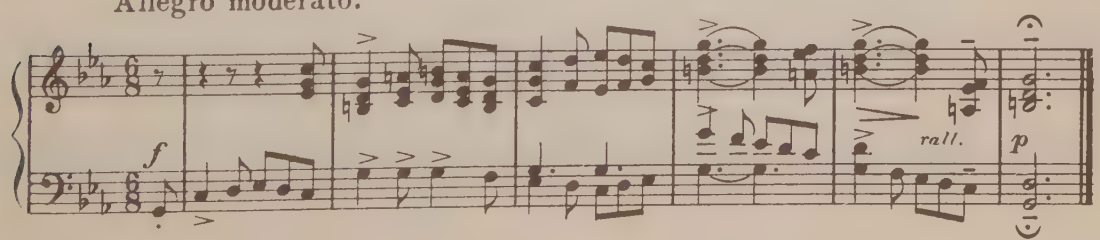




Nº 45. SCENE III.

Entrance of Lucy.

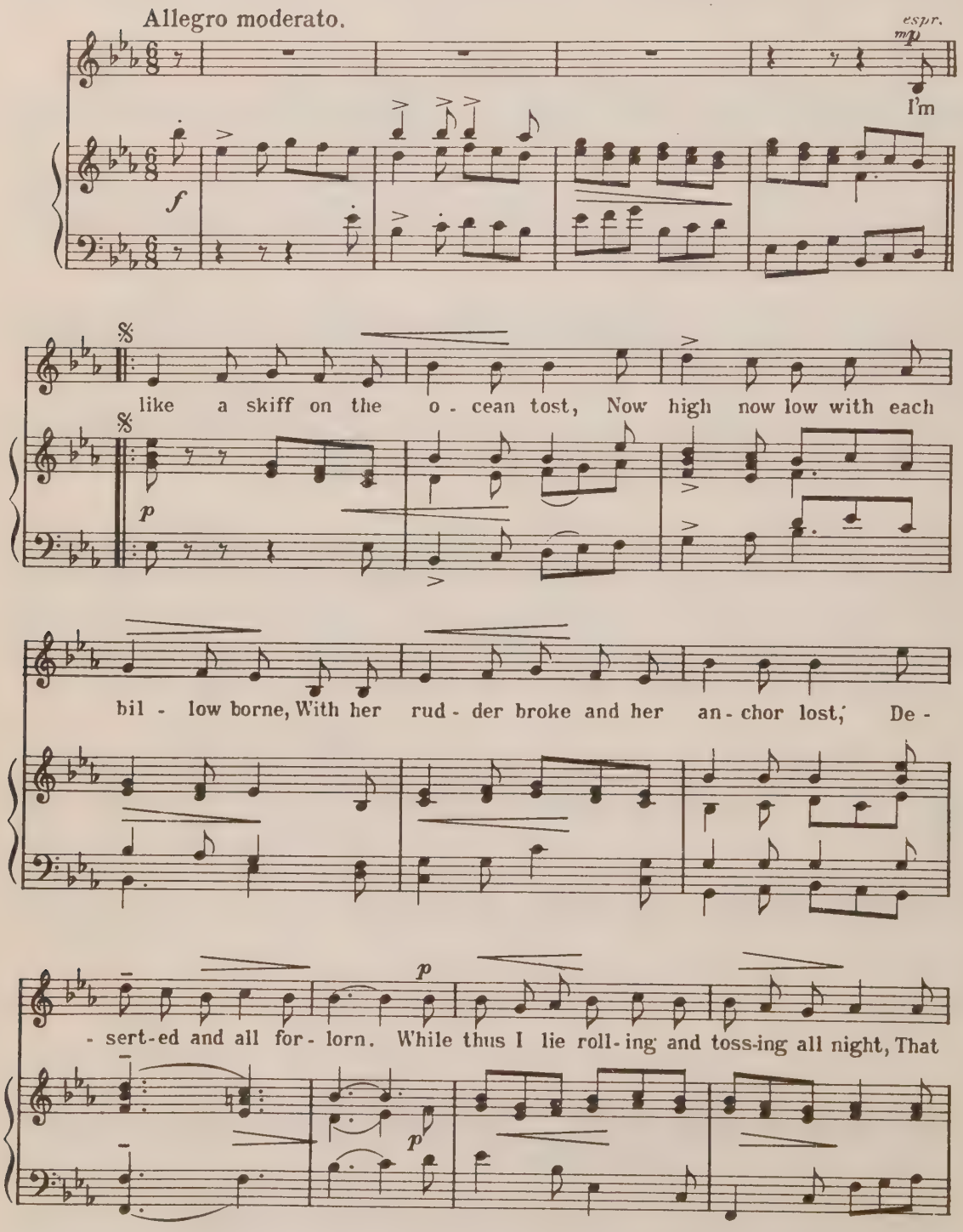
Allegro moderato.

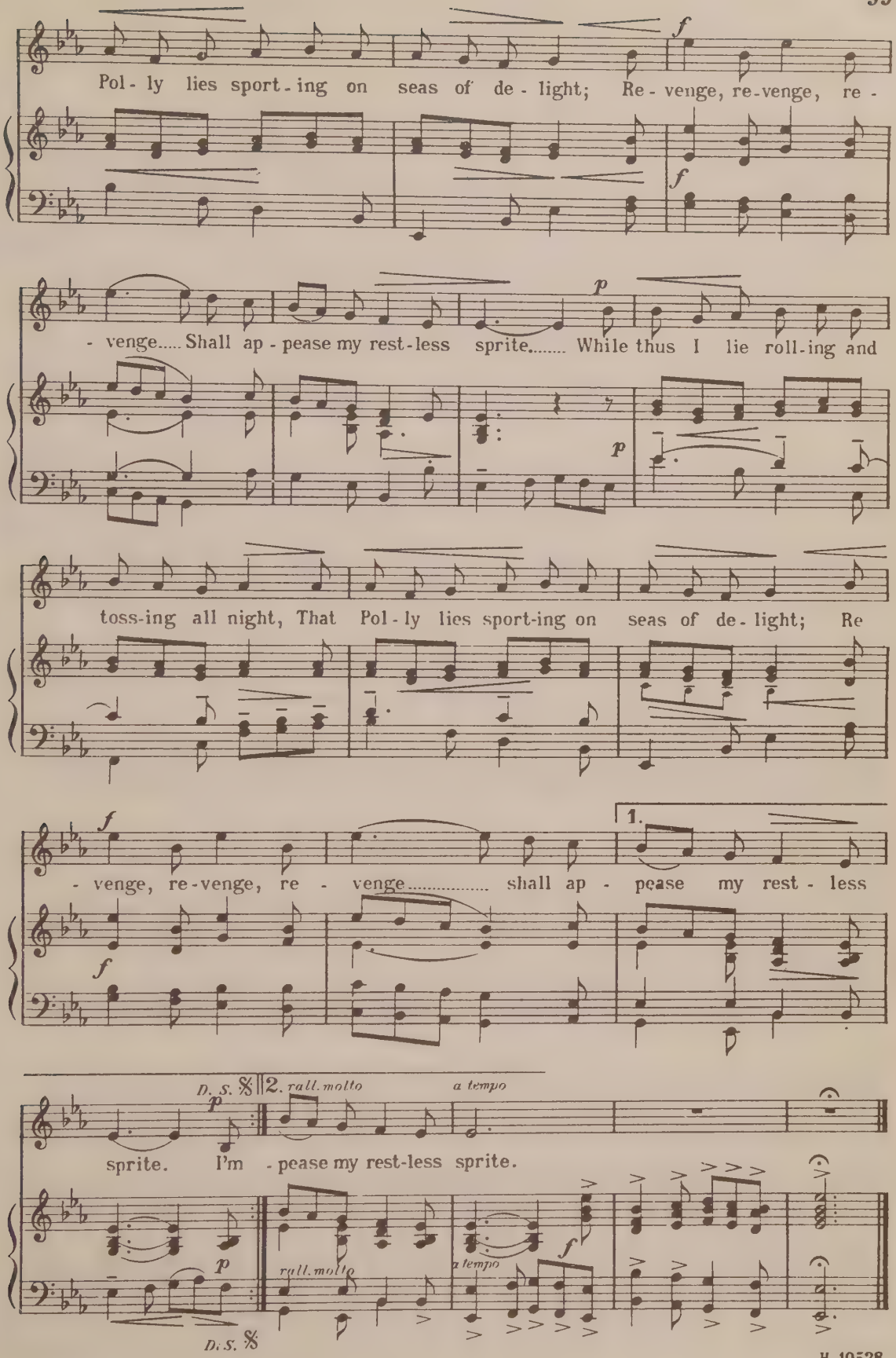


No. 46. "I'm like a Skiff on the Ocean Tost."

Lucy.

Air.—"The Happy Clown."

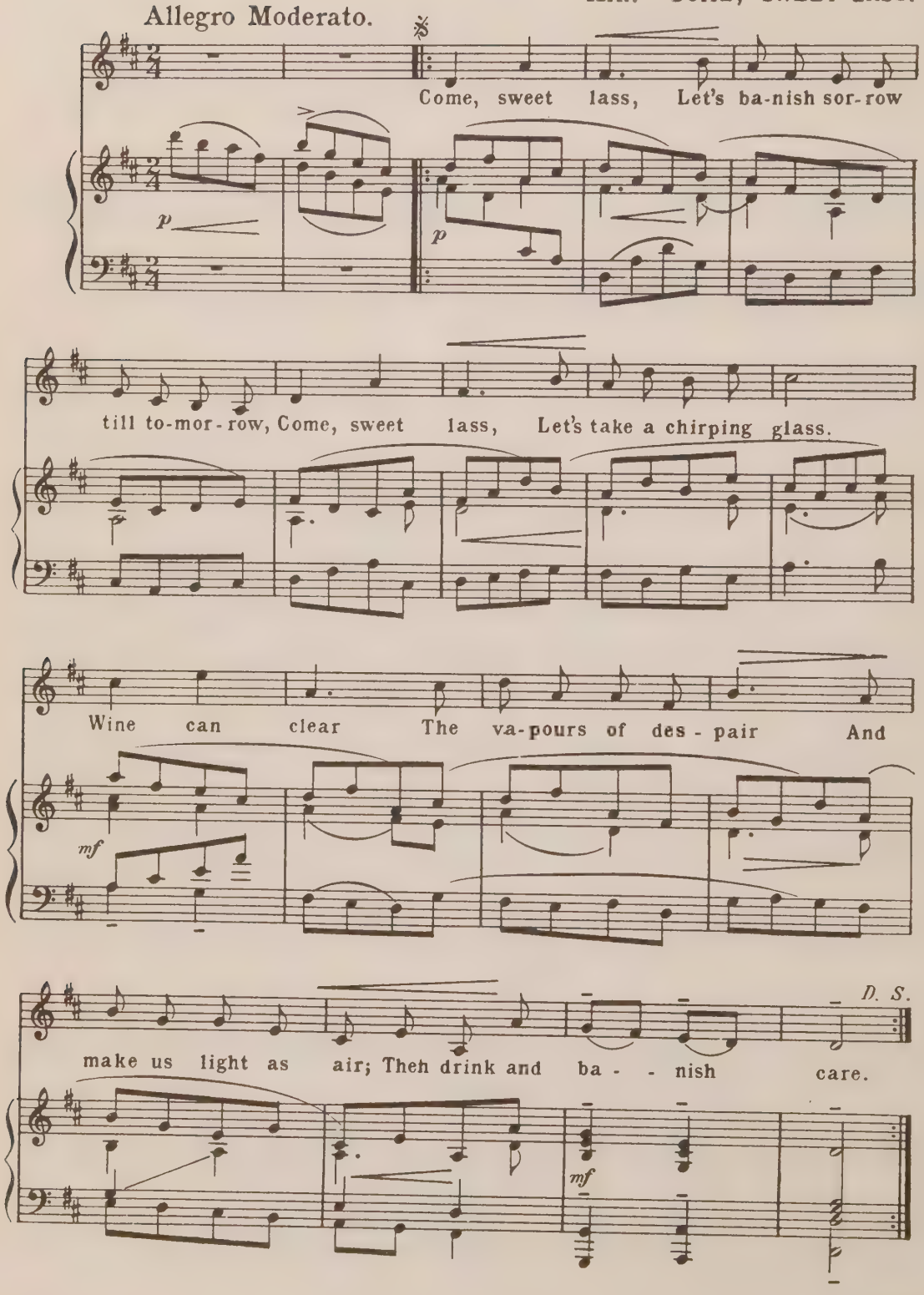

Allegro moderato.
esprm p
I'm
f
like a skiff on the o - cean tost, Now high now low with each
p
bil - low borne, With her rud - der broke and her an - chor lost, De -
p
- sert-ed and all for - lorn. While thus I lie roll-ing and toss-ing all night, That
p


Pol - ly lies sport - ing on seas of de - light; Re - venge, re-venge, re -
- venge..... Shall ap - pease my rest-less sprite..... While thus I lie roll-ing and
toss-ing all night, That Pol - ly lies sport-ing on seas of de - light; Re
- venge, re-venge, re - venge..... shall ap - pease my rest - less
1.
D. S. 𝄋
2. rall. molto
a tempo
sprite. I'm - pease my rest-less sprite.
rall. molto
a tempo
D. S. 𝄋

No 47. COME, SWEET LASS.

Lucy.

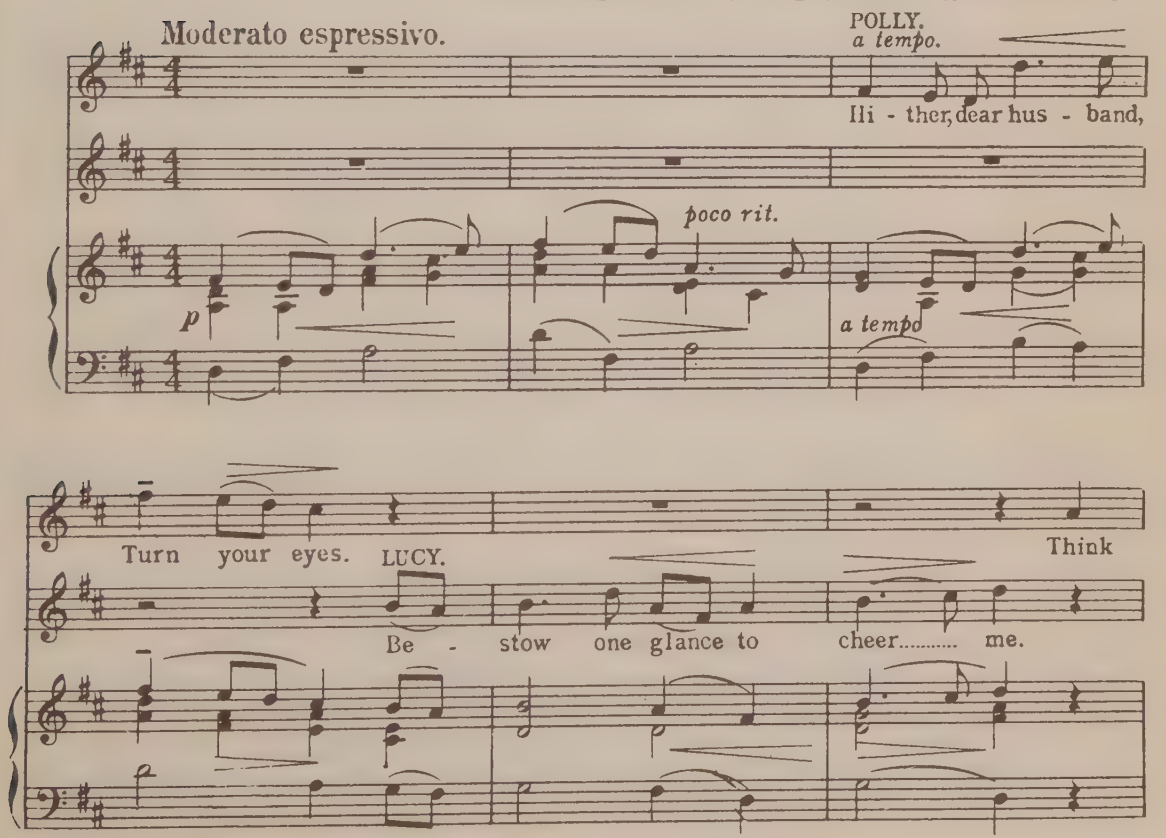
AIR.—"COME, SWEET LASS."

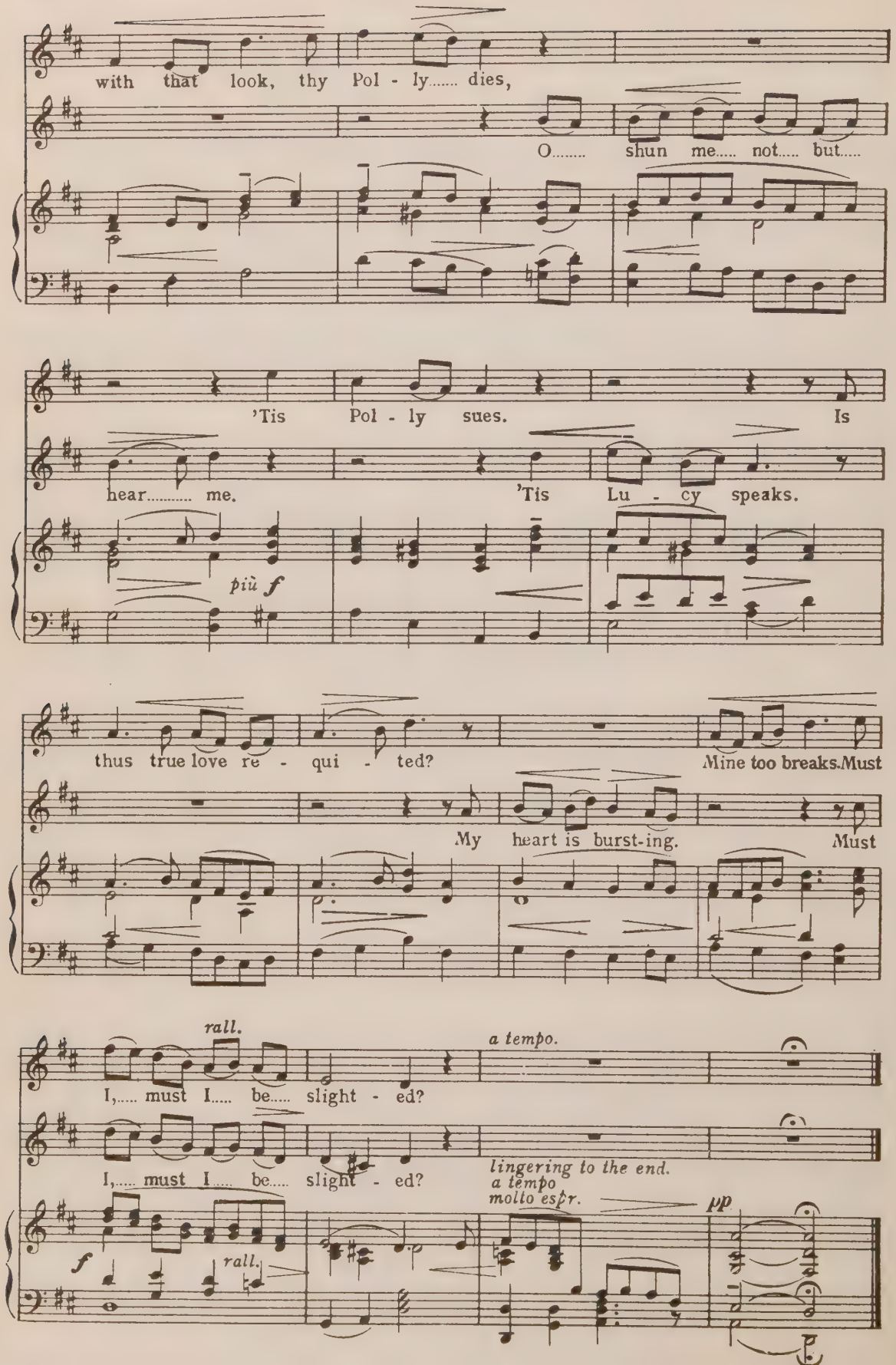

Allegro Moderato.
Come, sweet lass, Let's ba-nish sor-row
till to-mor-row, Come, sweet lass, Let's take a chirping glass.
Wine can clear The va-pours of des-pair And
make us light as air; Then drink and ba - - nish care.
D. S.

No. 48. HITHER, DEAR HUSBAND.

Duet— Polly and Lucy.

AIR—"THE LAST TIME I WENT O'ER THE MOOR."

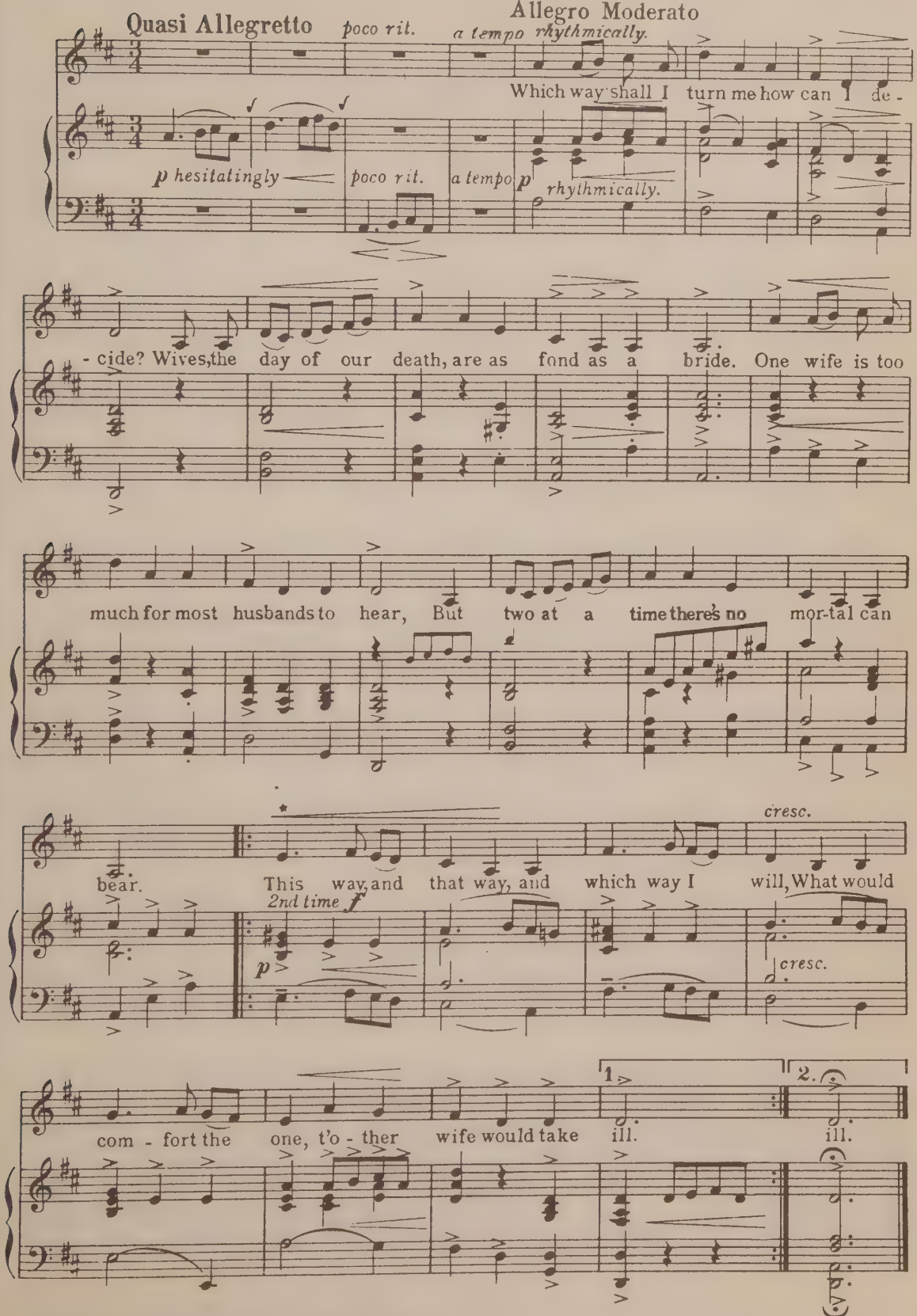



with that look, thy Pol - ly..... dies,
O..... shun me..... not..... but.....
'Tis Pol - ly sues. Is
hear..... me. 'Tis Lu - cy speaks.
più f
thus true love re - qui - ted? Mine too breaks. Must
My heart is burst-ing. Must
rall.
I,..... must I..... be..... slight - ed?
a tempo.
I,..... must I..... be..... slight - ed?
lingering to the end.
a tempo
molto espr.
pp
f
rall.

Nº 49. WHICH WAY SHALL I TURN ME?

Macheath.

AIR—"TOM TINKER'S MY TRUE LOVE."

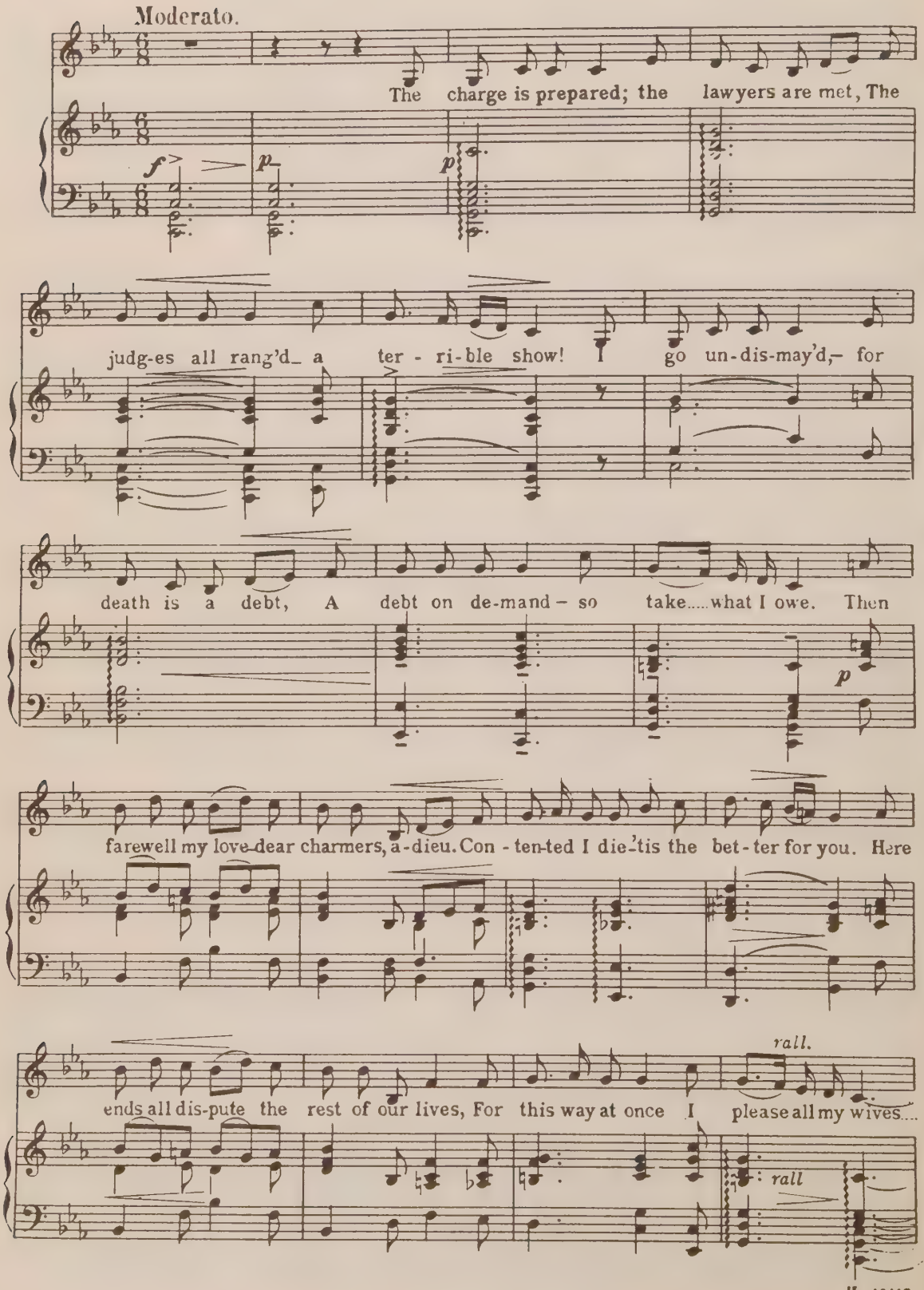

Allegro Moderato
Quasi Allegretto
poco rit.
a tempo rhythmically.
Which way shall I turn me how can I de -
p hesitatingly
poco rit.
a tempo
p
rhythmically.
- cide? Wives, the day of our death, are as fond as a bride. One wife is too
much for most husbands to hear, But two at a time there's no mor-tal can
cresc.
bear.
This way, and that way, and which way I will, What would
2nd time f
p
cresc.
com - fort the one, t'o - ther wife would take ill.
1
2.
ill.

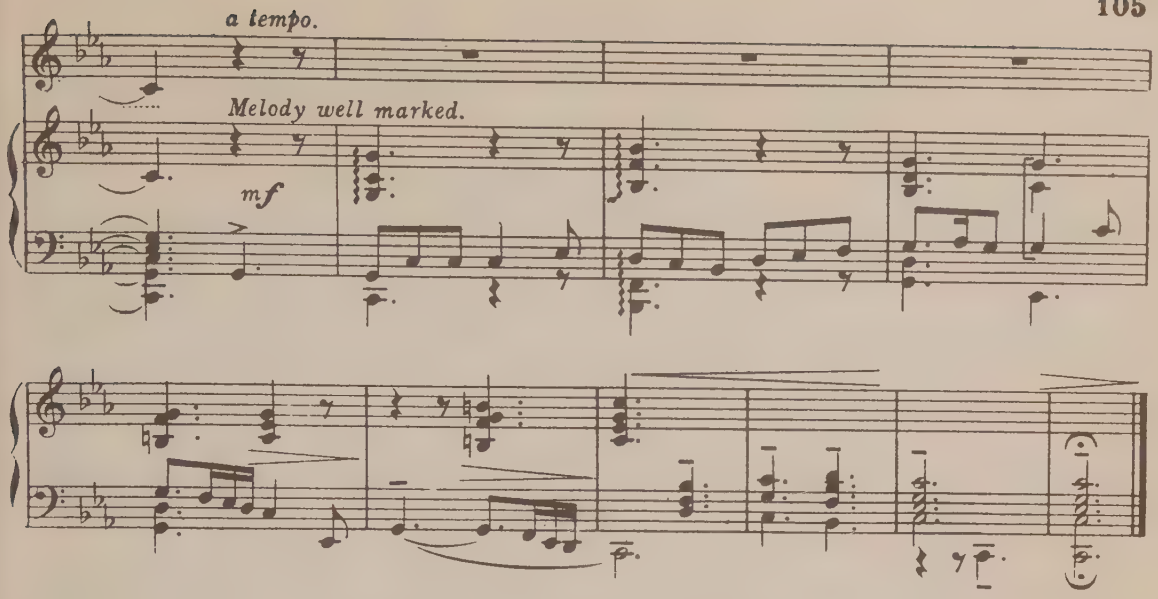
*2nd time, Peachum & Lockit sing with Macheath.

Nº 50. THE CHARGE IS PREPARED.

Macheath

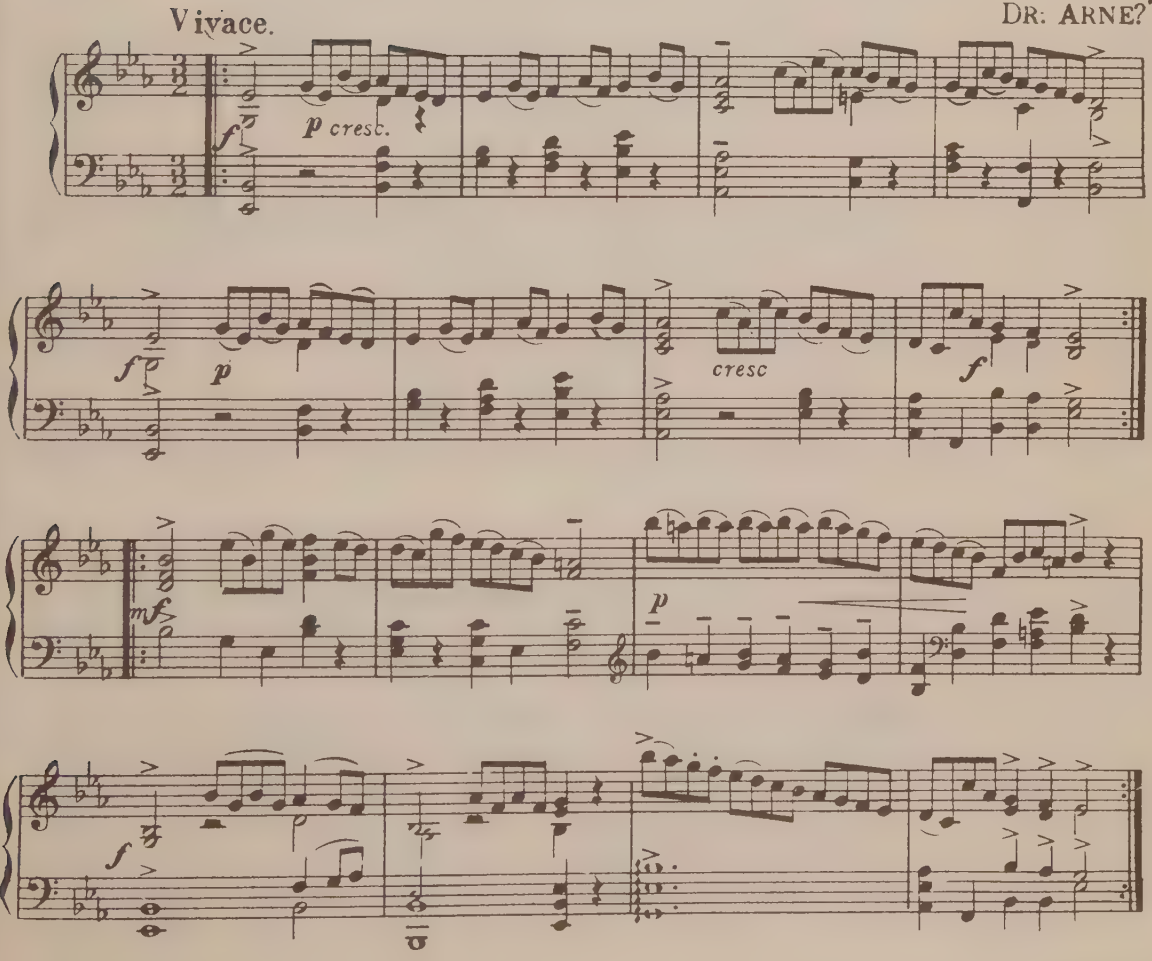
AIR—"BONNY DUNDEE."


Moderato.
The charge is prepared; the lawyers are met, The
judg-es all rang'd_ a ter - ri-ble show! I go un-dis-may'd,– for
death is a debt, A debt on de-mand – so take.....what I owe. Then
farewell my love-dear charmers, a-dieu. Con - ten-ted I die–'tis the bet - ter for you. Here
rall.
ends all dis-pute the rest of our lives, For this way at once I please all my wives....
rall



Nº 51. HORNPIPE.

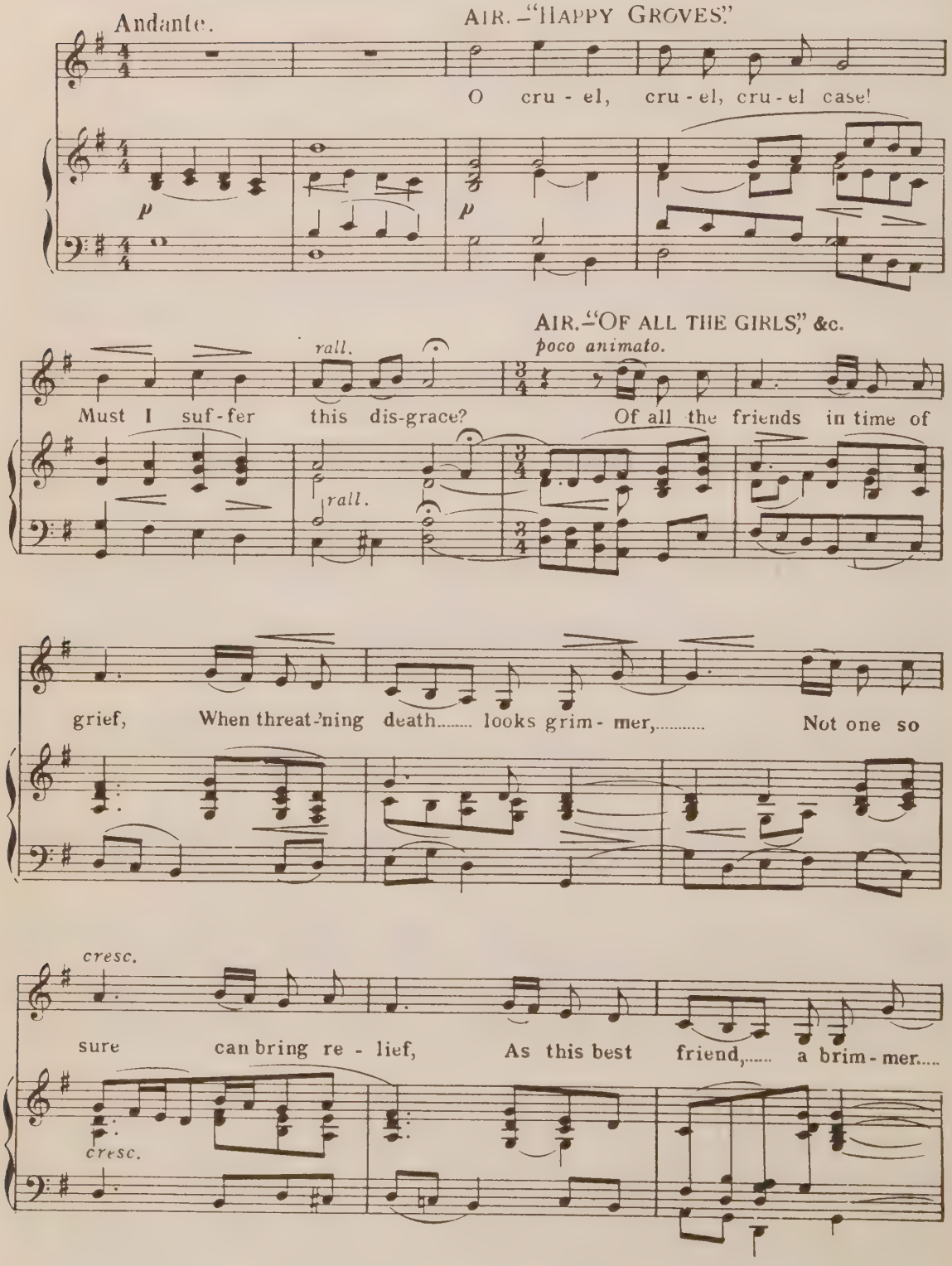
Dance of prisoners in chains.

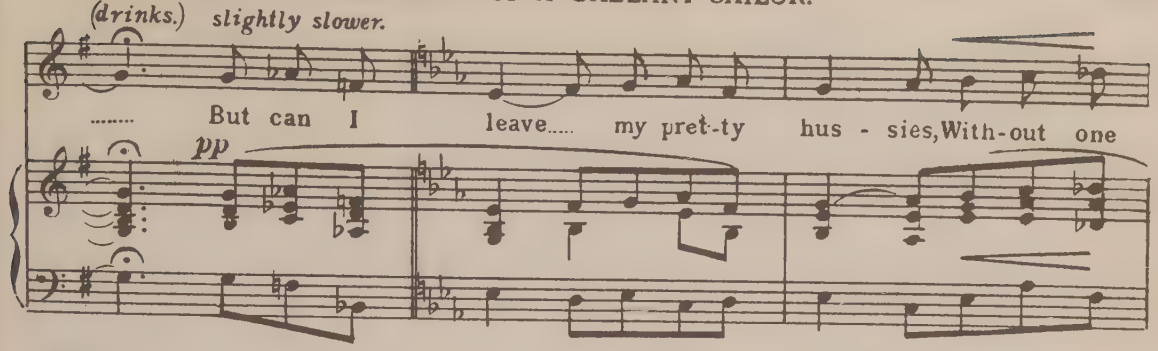


SCENE III.

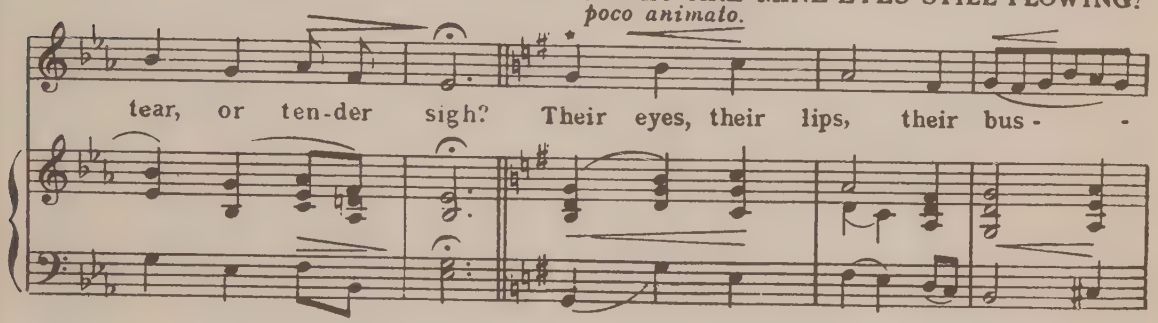
No 52. THE CONDEMNED HOLD.

Macheath.


Andante.
AIR.—"HAPPY GROVES."
O cru - el, cru - el, cru - el case!
p
p
AIR.—"OF ALL THE GIRLS," &c.
poco animato.
rall.
rall.
Must I suf - fer this dis-grace? Of all the friends in time of
grief, When threat'ning death..... looks grim - mer,..... Not one so
cresc.
sure can bring re - lief, As this best friend,..... a brim - mer.....
cresc.



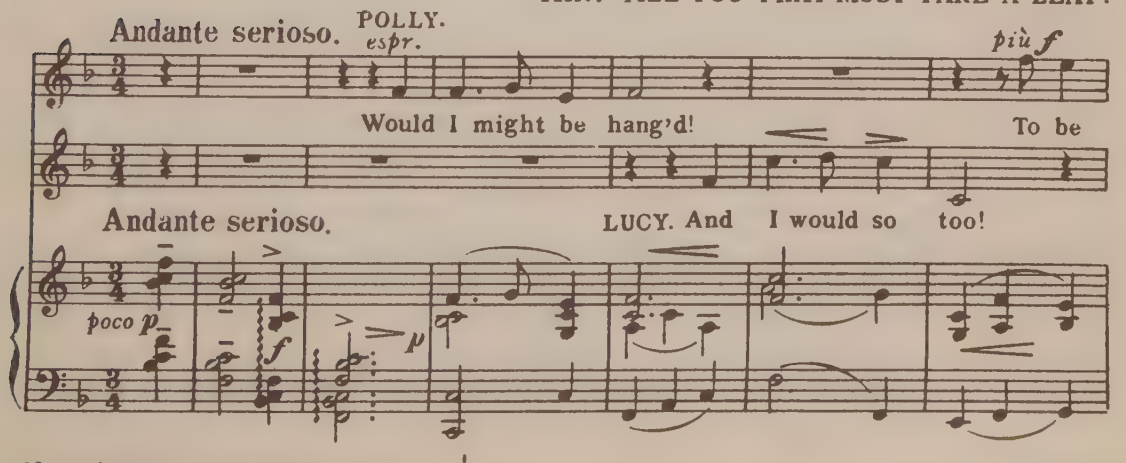
AIR.–WHY ARE MINE EYES STILL FLOWING?



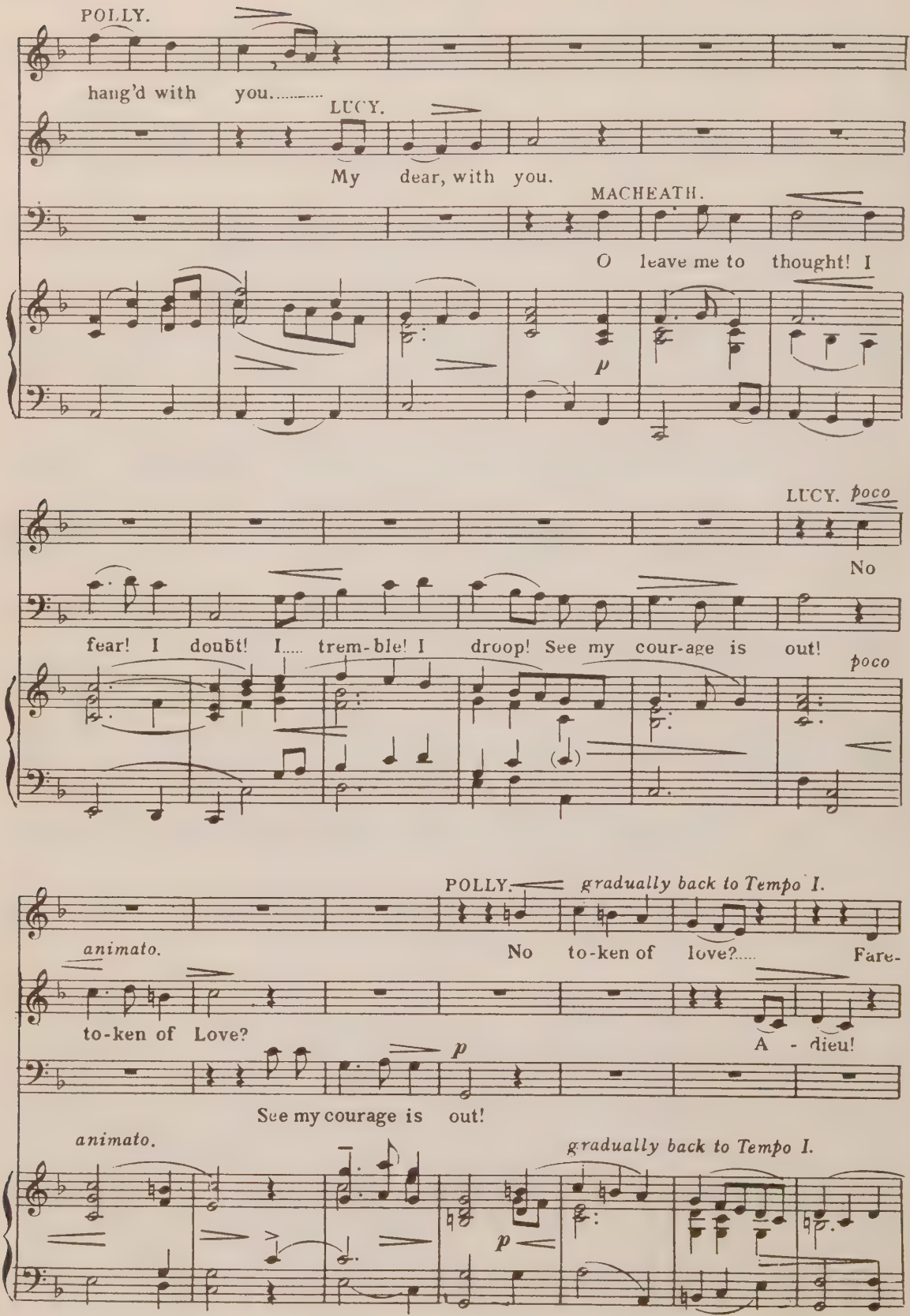
No. 53. WOULD I MIGHT BE HANG'D.

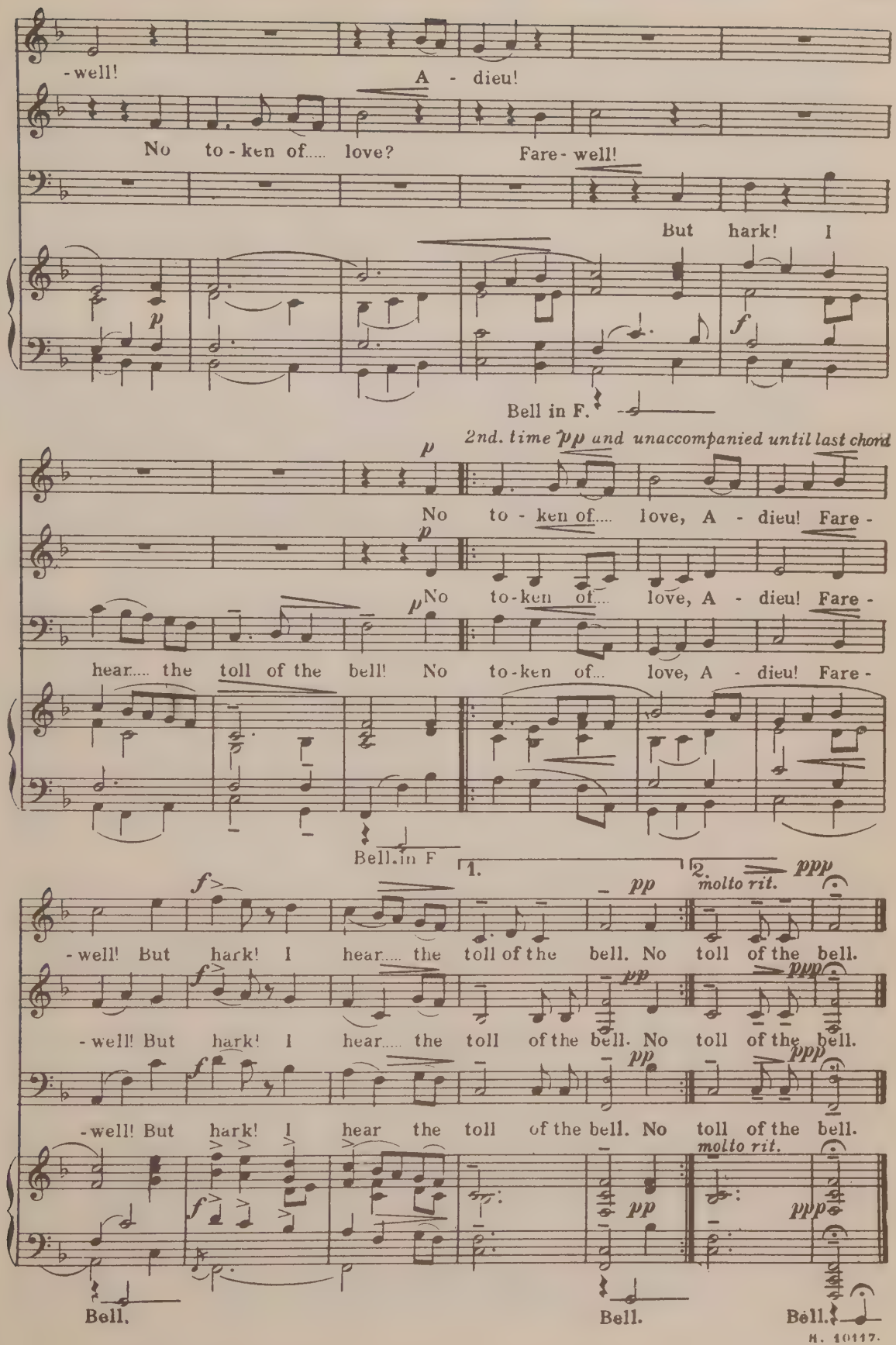
Trio.– Polly, Lucy and Macheath

AIR.–"ALL YOU THAT MUST TAKE A LEAP."



*In performance, this section is sung in A♭.

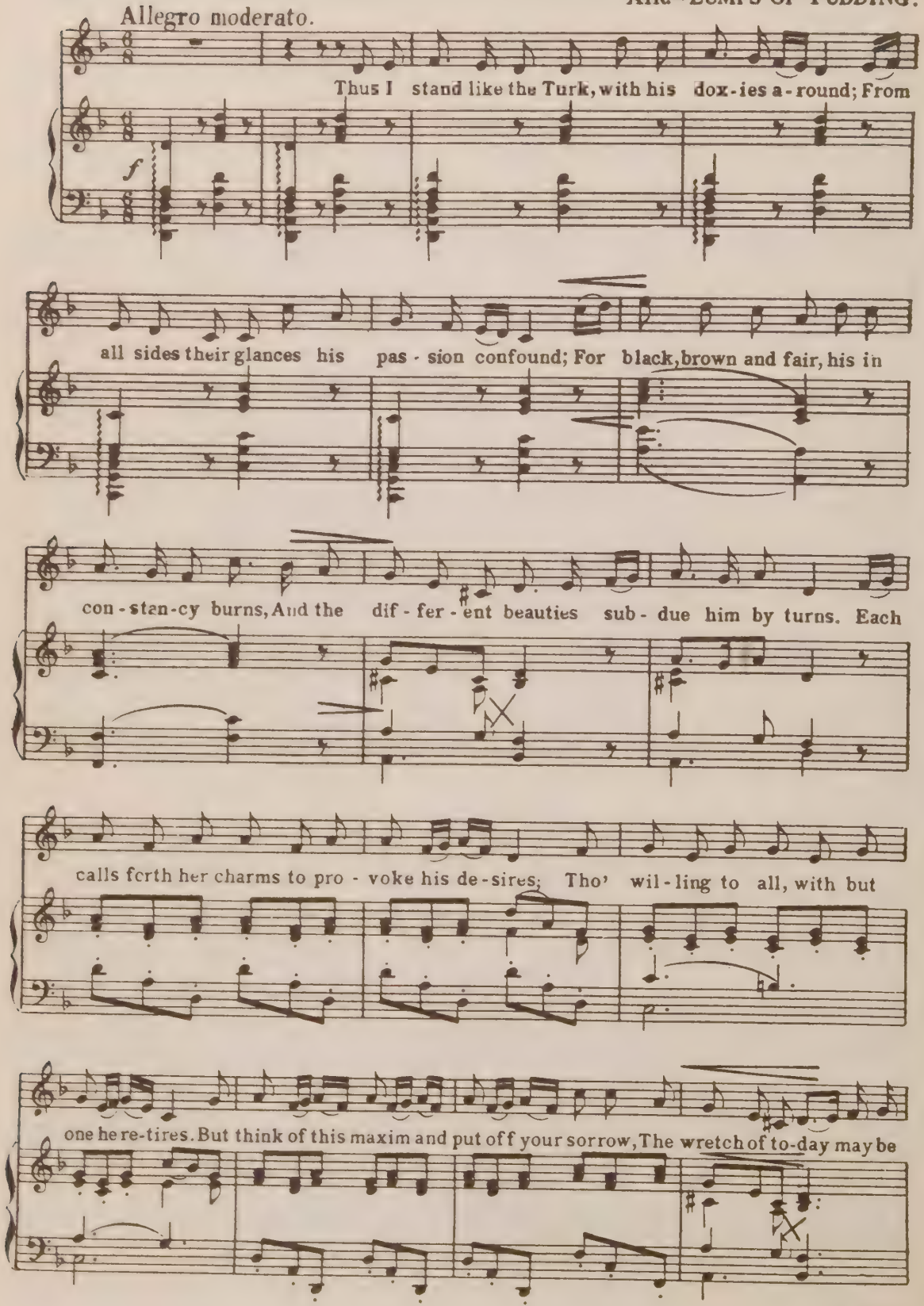

POLLY.
hang'd with you.....
LUCY.
My dear, with you.
MACHEATH.
O leave me to thought! I
p
LUCY. poco
No
fear! I doubt! I..... trem-ble! I droop! See my cour-age is out!
poco
POLLY. gradually back to Tempo I.
animato.
No to-ken of love?.....
Fare-
to-ken of Love?
A - dieu!
p
See my courage is out!
animato.
gradually back to Tempo I.
p

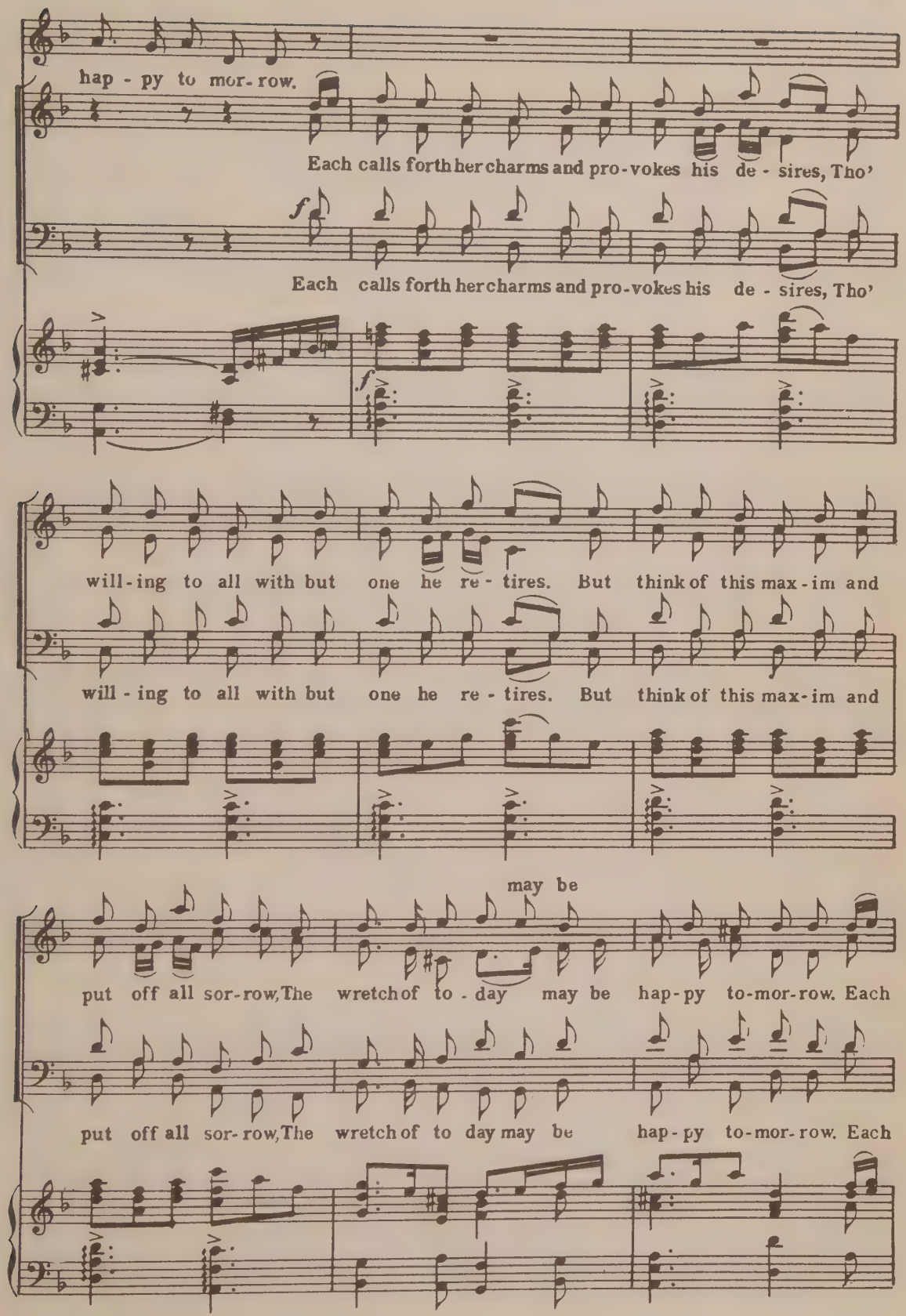

-well! A - dieu!
No to-ken of..... love? Fare-well!
But hark! I
p
f
Bell in F.
2nd. time pp and unaccompanied until last chord
p
No to - ken of..... love, A - dieu! Fare -
No to-ken of... love, A - dieu! Fare -
hear..... the toll of the bell! No to-ken of... love, A - dieu! Fare -
Bell.in F
1.
2.
molto rit.
ppp
-well! But hark! I hear..... the toll of the bell. No toll of the bell.
-well! But hark! I hear..... the toll of the bell. No toll of the bell.
-well! But hark! I hear the toll of the bell. No toll of the bell.
molto rit.
Bell.
Bell.
Bell.

Nº 54. THUS I STAND LIKE THE TURK.

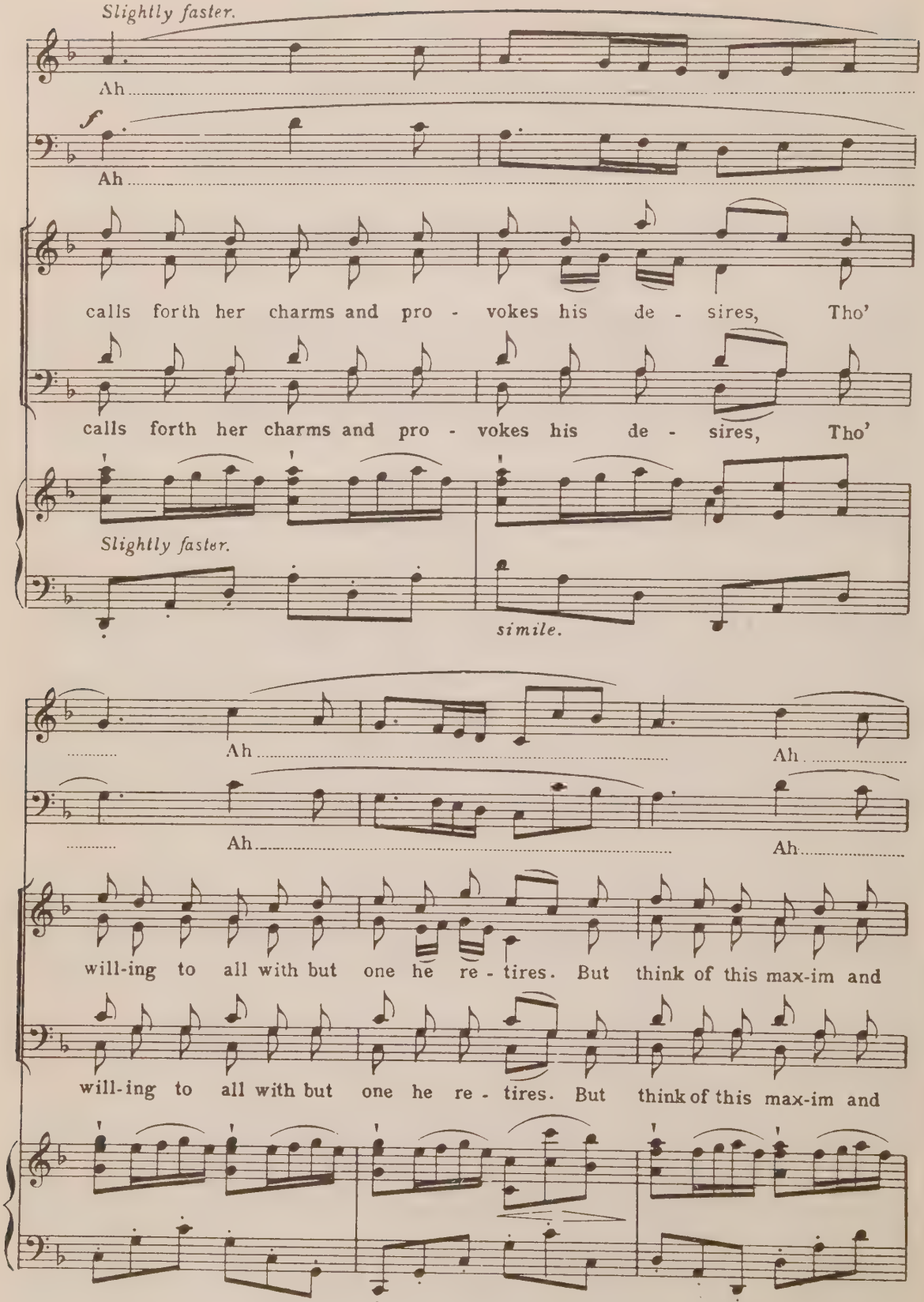
Finale.- Macheath and Chorus.

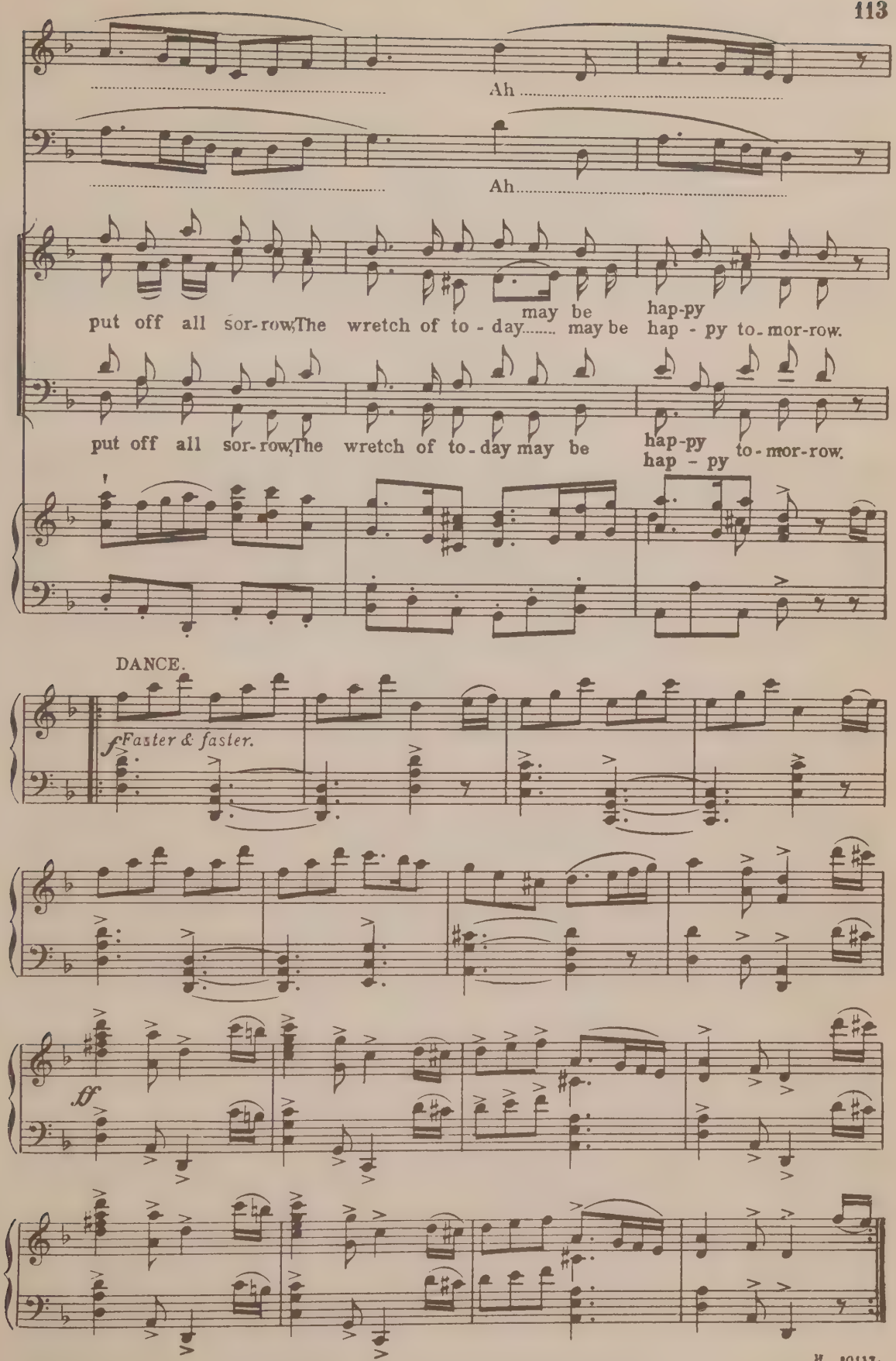
AIR.-"LUMPS OF PUDDING".

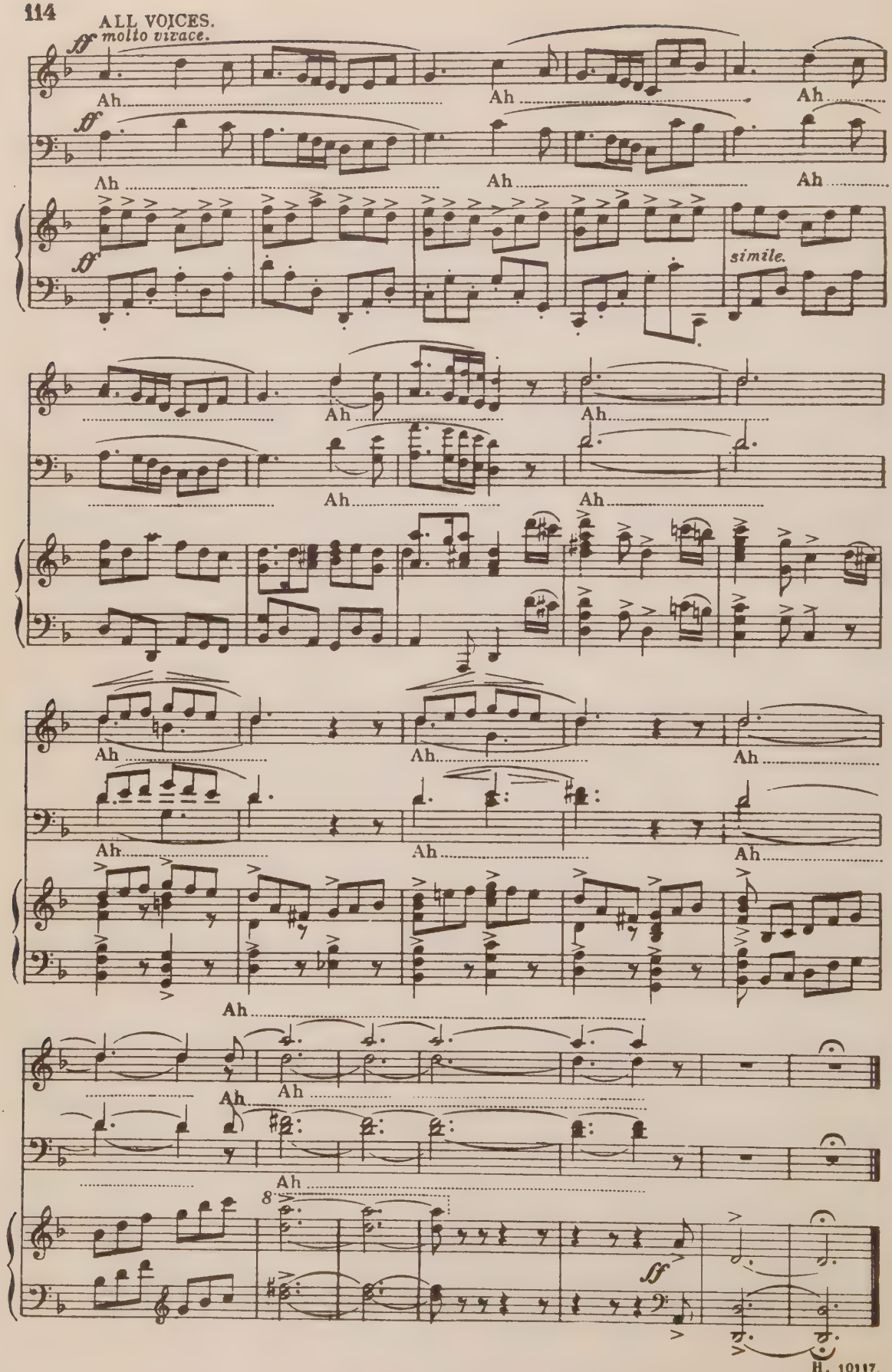

Allegro moderato.
Thus I stand like the Turk, with his dox-ies a-round; From
f
all sides their glances his pas-sion confound; For black, brown and fair, his in
con-stan-cy burns, And the dif-fer-ent beauties sub-due him by turns. Each
calls forth her charms to pro-voke his de-sires; Tho' wil-ling to all, with but
one he re-tires. But think of this maxim and put off your sorrow, The wretch of to-day may be


hap - py to mor - row.
Each calls forth her charms and pro - vokes his de - sires, Tho'
f
Each calls forth her charms and pro - vokes his de - sires, Tho'
f
will - ing to all with but one he re - tires. But think of this max - im and
will - ing to all with but one he re - tires. But think of this max - im and
may be
put off all sor - row, The wretch of to - day may be hap - py to - mor - row. Each
put off all sor - row, The wretch of to day may be hap - py to - mor - row. Each

ALL THE PRINCIPALS.


Slightly faster.
Ah
f
Ah
calls forth her charms and pro - vokes his de - sires, Tho'
calls forth her charms and pro - vokes his de - sires, Tho'
Slightly faster.
simile.
Ah
Ah
Ah
Ah
will-ing to all with but one he re - tires. But think of this max-im and
will-ing to all with but one he re - tires. But think of this max-im and


Ah
Ah
put off all sor-row, The wretch of to-day may be hap-py
put off all sor-row, The wretch of to-day..... may be hap-py to-mor-row.
put off all sor-row, The wretch of to-day may be hap-py
hap - py to-mor-row.
DANCE.
f Faster & faster.
ff


ALL VOICES.
molto vivace.
ff
Ah
simile.
8
ff

THE BEGGAR'S OPERA

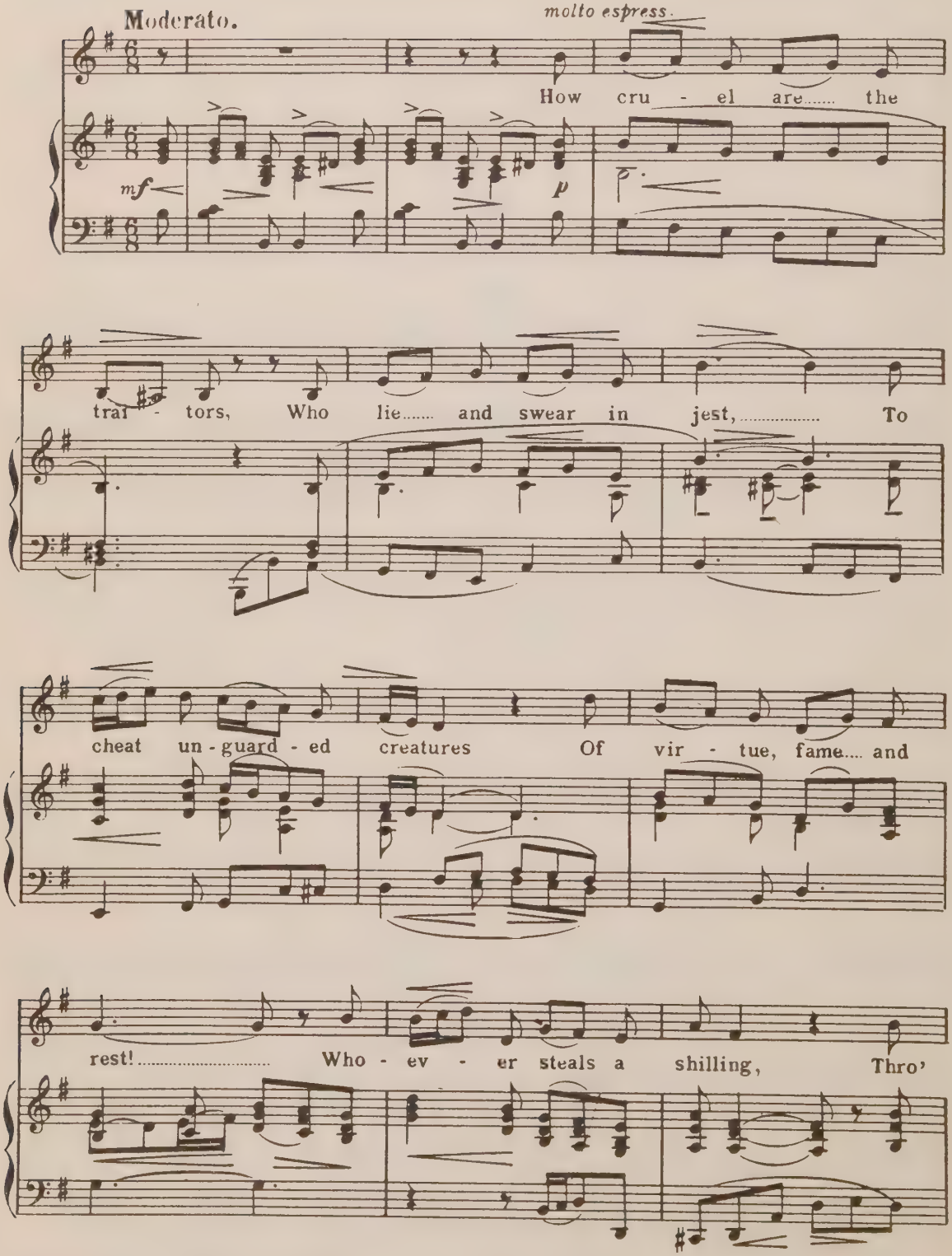
APPENDIX.

APPENDIX.

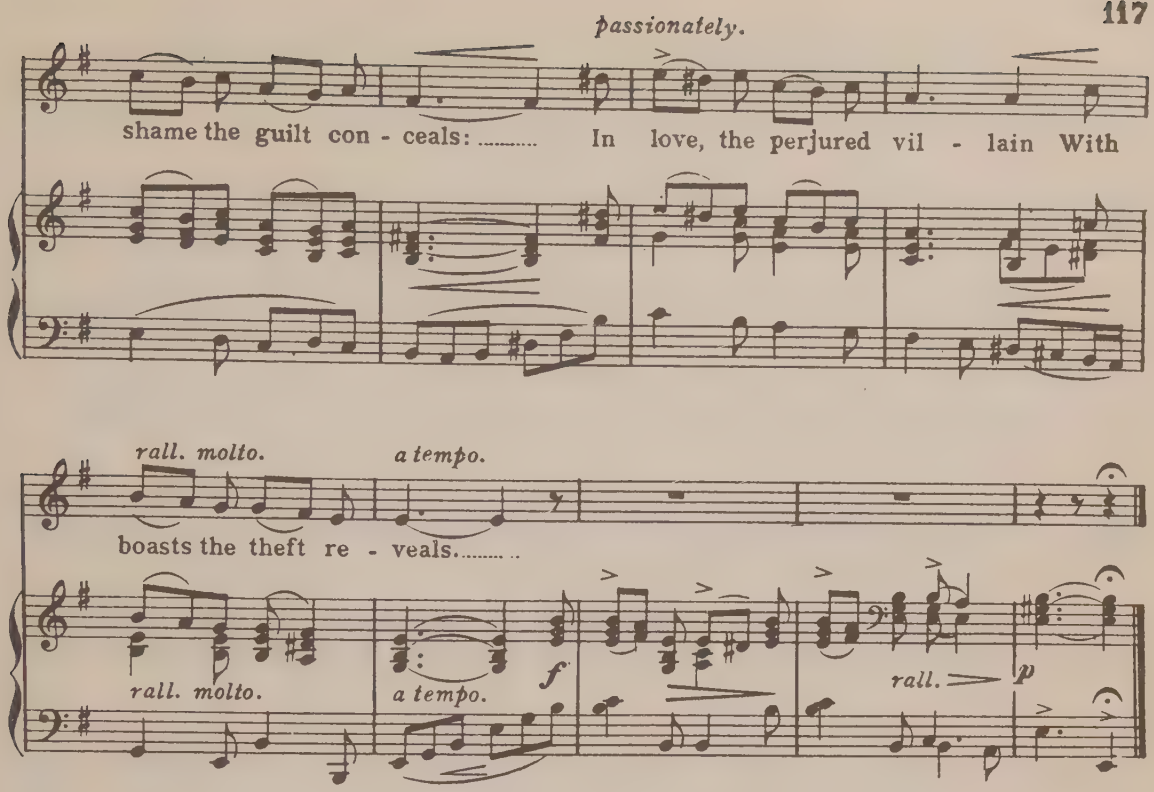
*Nº 1. How Cruel are the Traitors.

Lucy.

AIR.—"Twas when the Sea was Roaring."


Moderato.
molto espress.
How cru - el are..... the
mf
p
trai - tors, Who lie..... and swear in jest, ... To
cheat un - guard - ed creatures Of vir - tue, fame.... and
rest! ..... Who - ev - er steals a shilling, Thro'

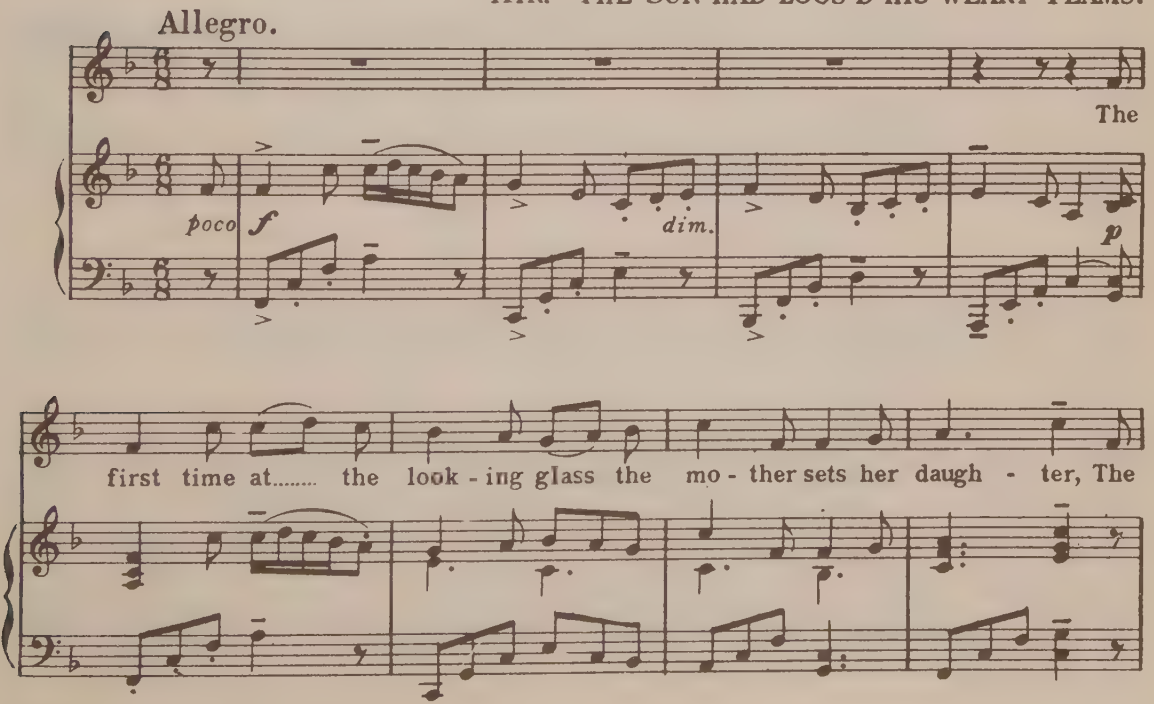
* This may be used in the place of Nº 31.



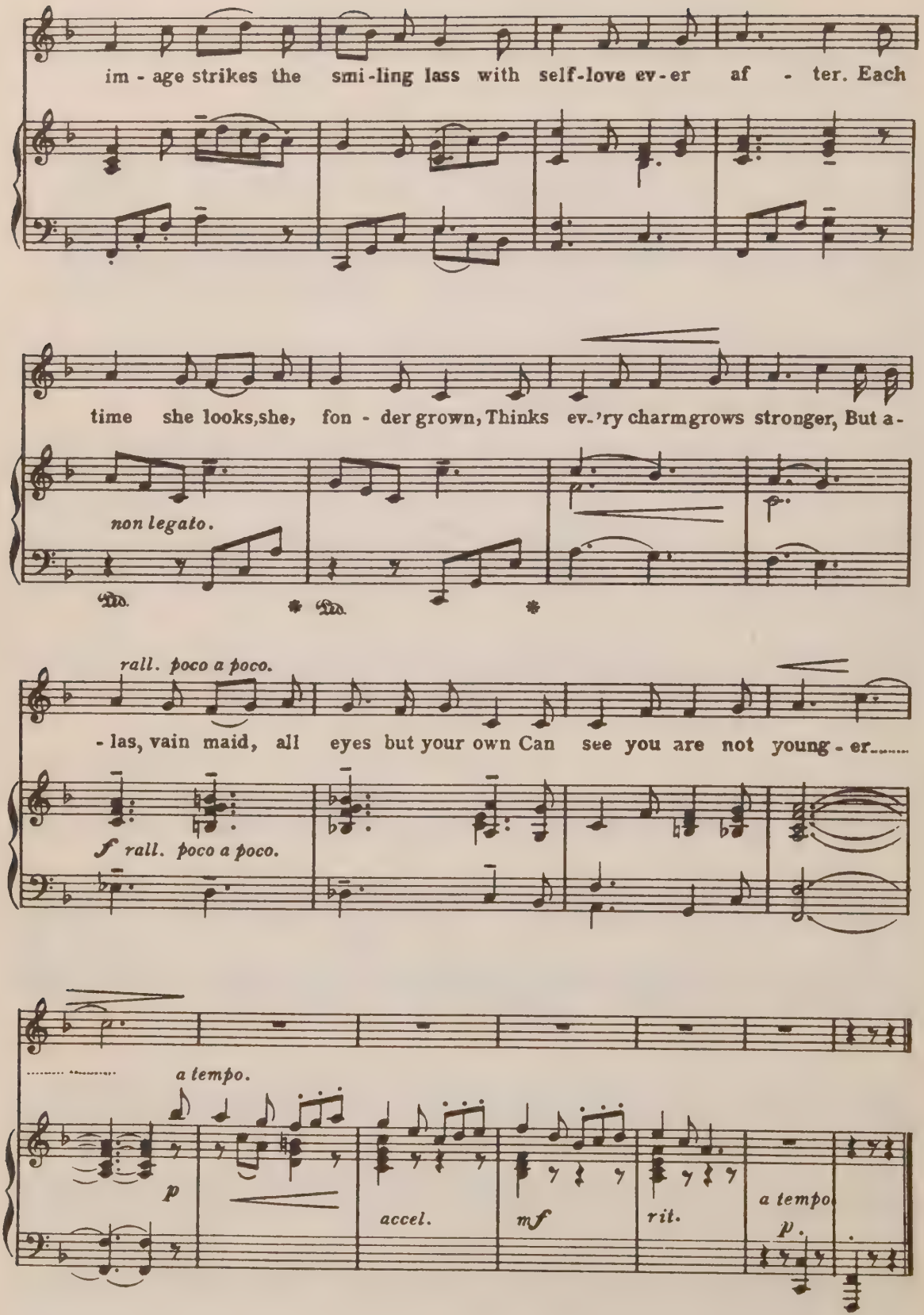
*No 2. THE FIRST TIME AT THE LOOKING-GLASS.

Macheath.

AIR.—"THE SUN HAD LOOS'D HIS WEARY TEAMS."



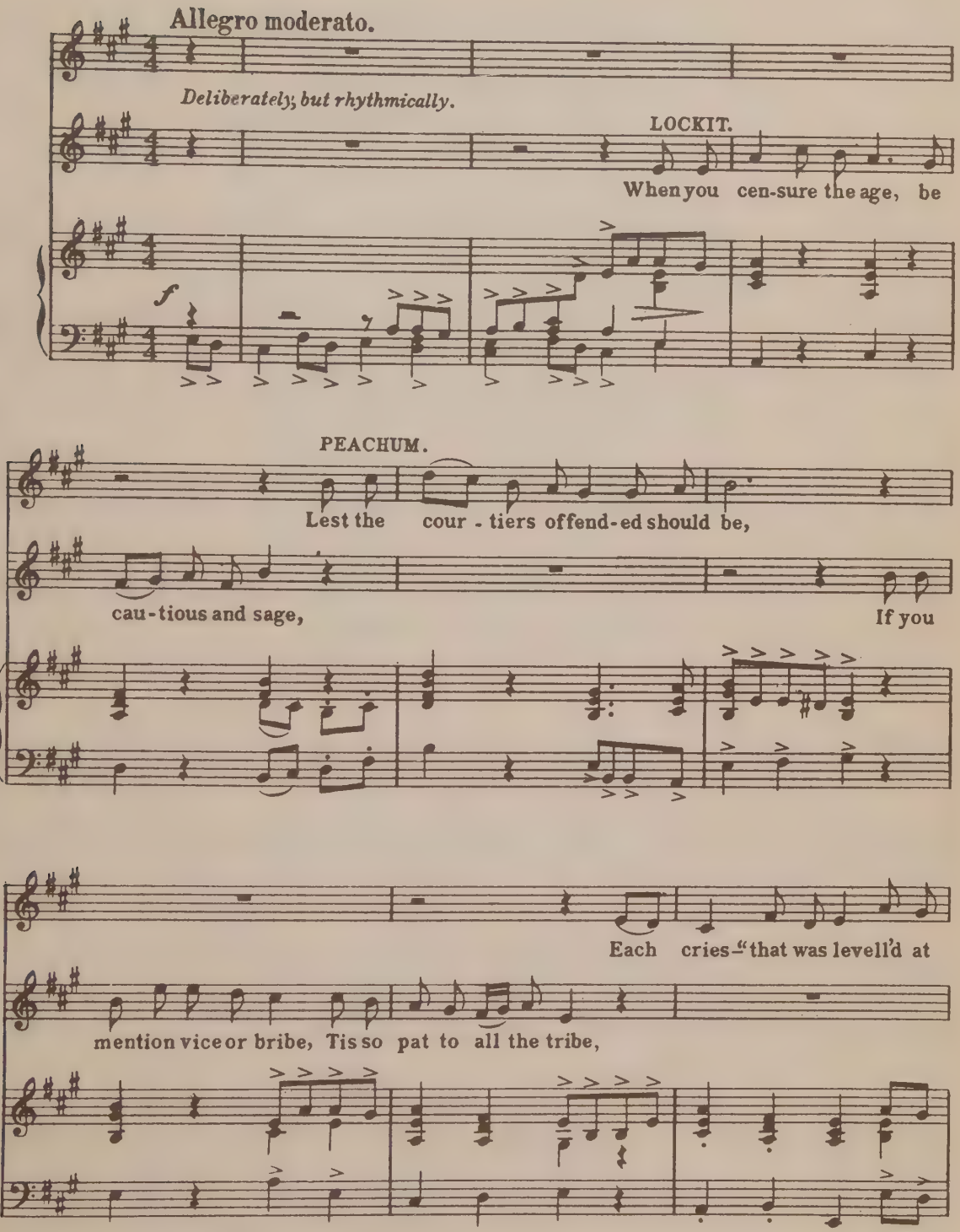
*Additional Air may be sung after No 31.


im - age strikes the smi-ling lass with self-love ev-er af - ter. Each
time she looks,she, fon - der grown, Thinks ev-'ry charmgrows stronger, But a-
non legato.
Ped. * Ped. *
rall. poco a poco.
- las, vain maid, all eyes but your own Can see you are not young - er.....
f rall. poco a poco.
a tempo.
p
accel.
mf
rit.
a tempo
p.

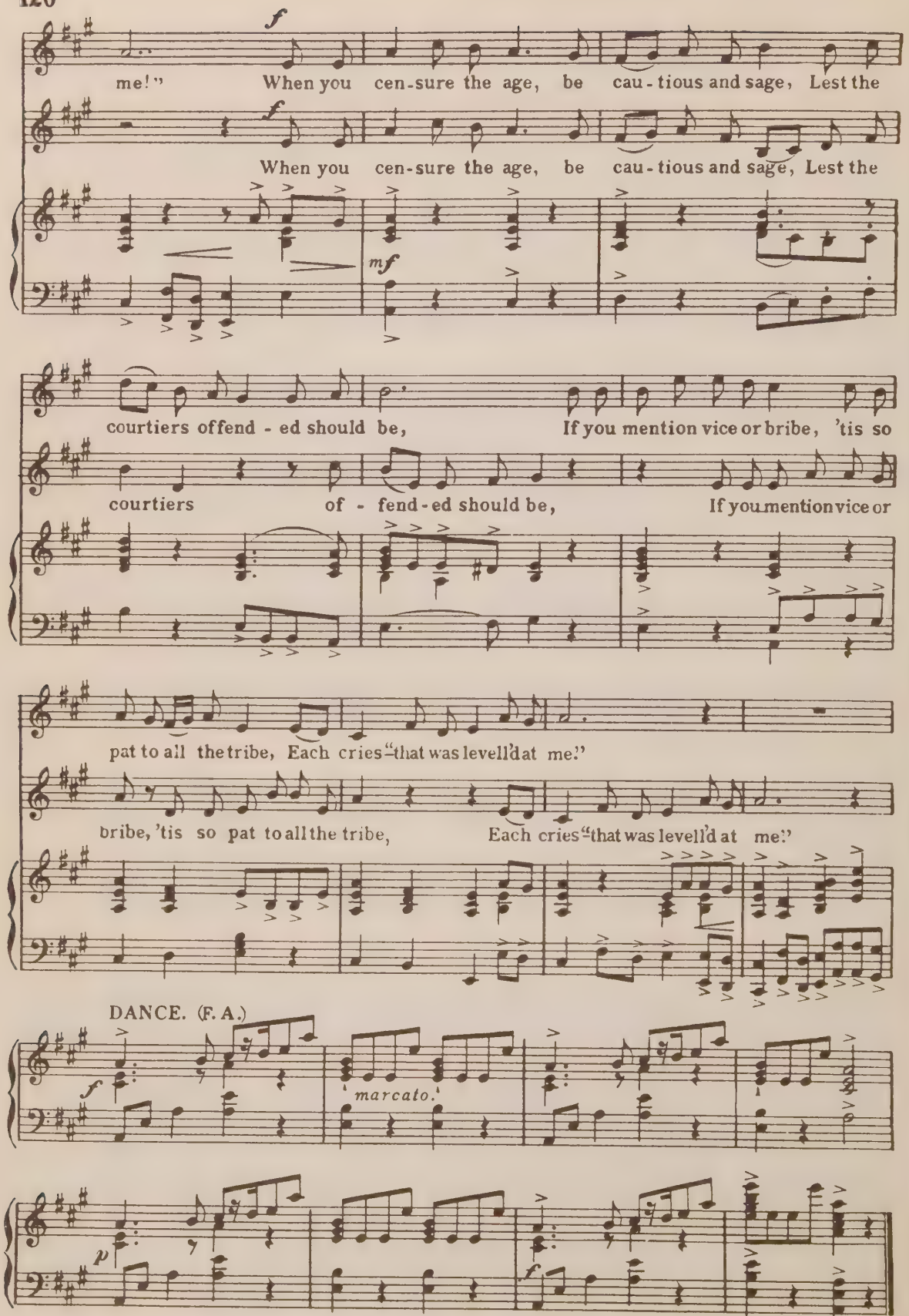
*No 3. WHEN YOU CENSURE THE AGE.

Duet.—Peachum and Lockit.

AIR.—"HOW HAPPY ARE WE."



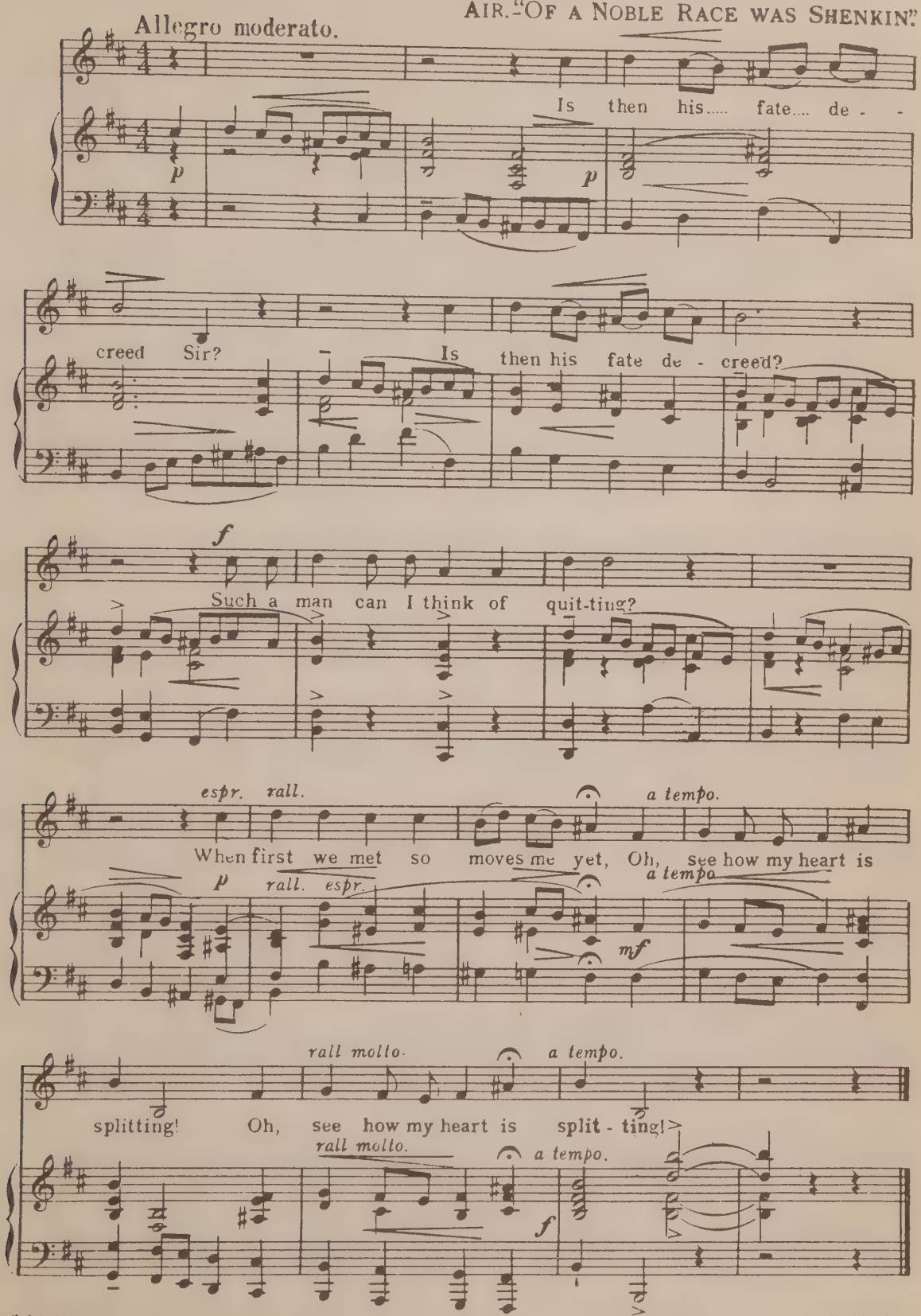
*This may be used in the place of No 32.


f
me!" When you cen-sure the age, be cau-tious and sage, Lest the
f
When you cen-sure the age, be cau-tious and sage, Lest the
mf
courtiers offend-ed should be, If you mention vice or bribe, 'tis so
courtiers of-fend-ed should be, If you mention vice or
pat to all the tribe, Each cries "that was levell'd at me!"
bribe, 'tis so pat to all the tribe, Each cries "that was levell'd at me!"
DANCE. (F. A.)
f
marcato.
p
f

*No 4. Is Then His Fate Decreed?

Lucy.

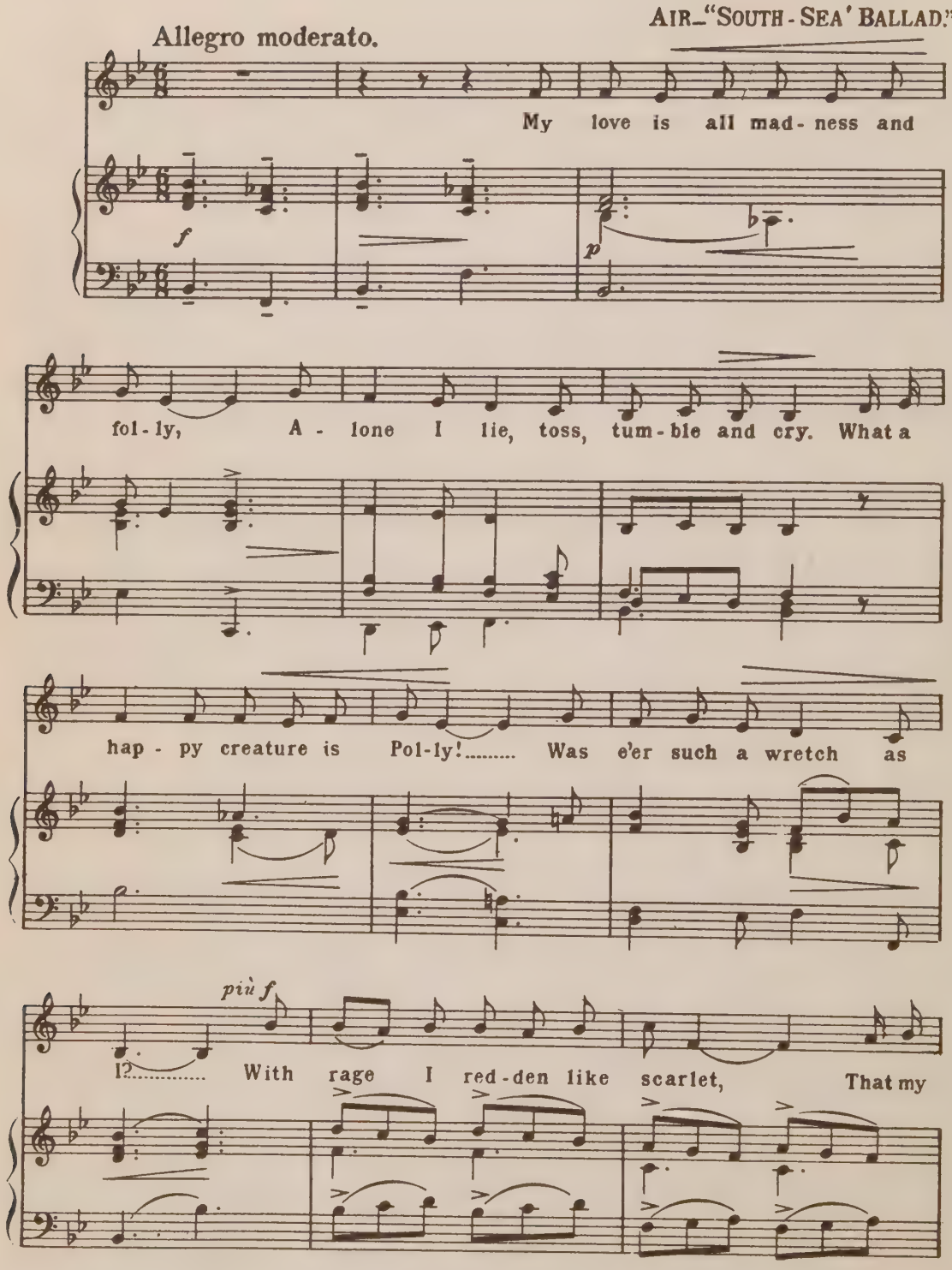
AIR.—"Of a Noble Race was Shenkin."


Allegro moderato.
Is then his..... fate.... de - -
creed Sir?
Is then his fate de - creed?
Such a man can I think of quit-ting?
espr. rall.
a tempo.
When first we met so moves me yet, Oh, see how my heart is
rall. espr.
a tempo.
rall molto.
a tempo.
splitting! Oh, see how my heart is split - ting!
rall molto.
a tempo.

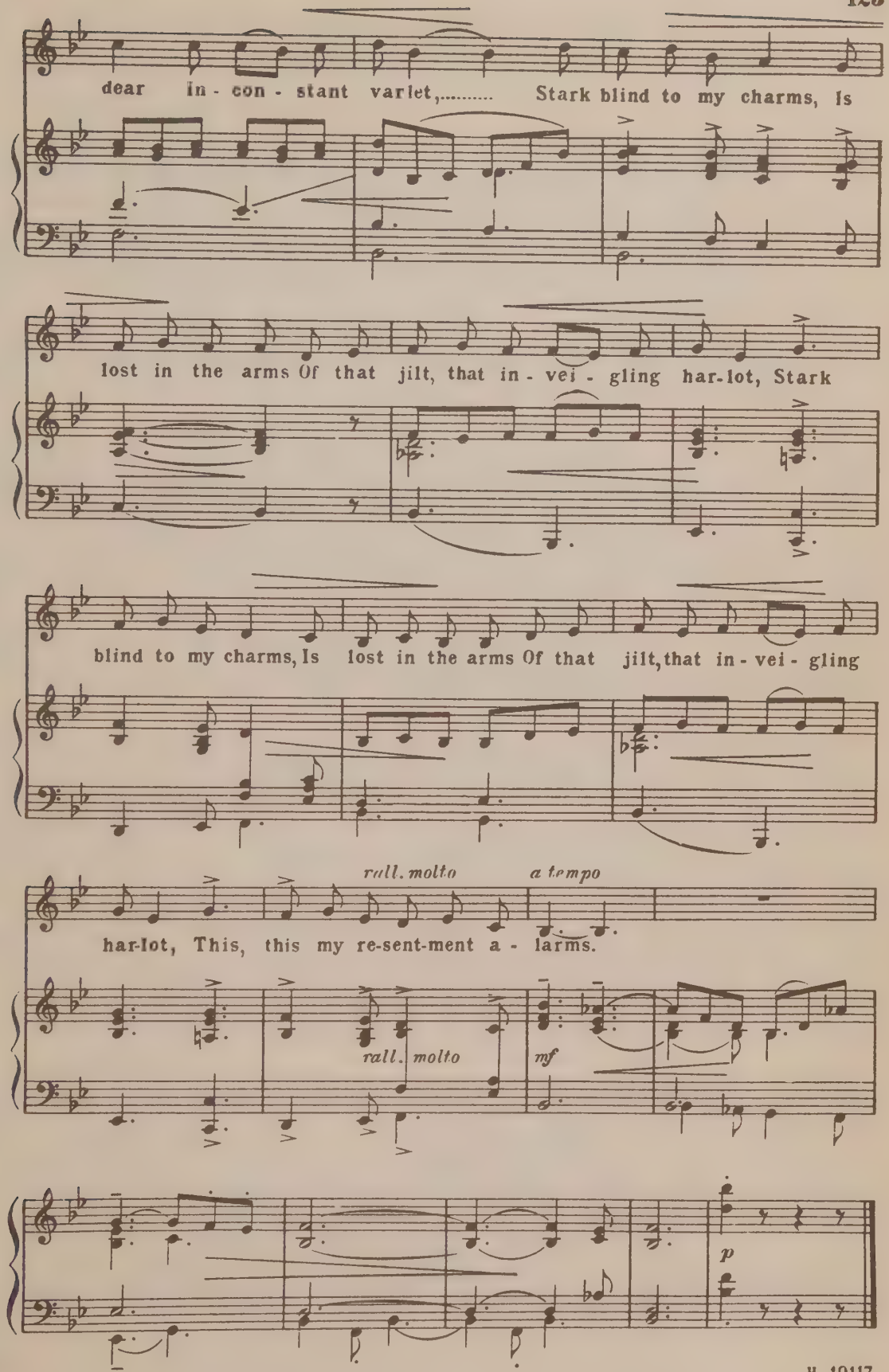
*Additional Air may be sung after No 32.

*No 5. MY LOVE IS ALL MADNESS AND FOLLY.

Lucy.


AIR—"SOUTH-SEA' BALLAD."
Allegro moderato.
My love is all mad-ness and
f
p
fol-ly, A-lone I lie, toss, tum-ble and cry. What a
hap-py creature is Pol-ly!..... Was e'er such a wretch as
più f
I?..... With rage I red-den like scarlet, That my

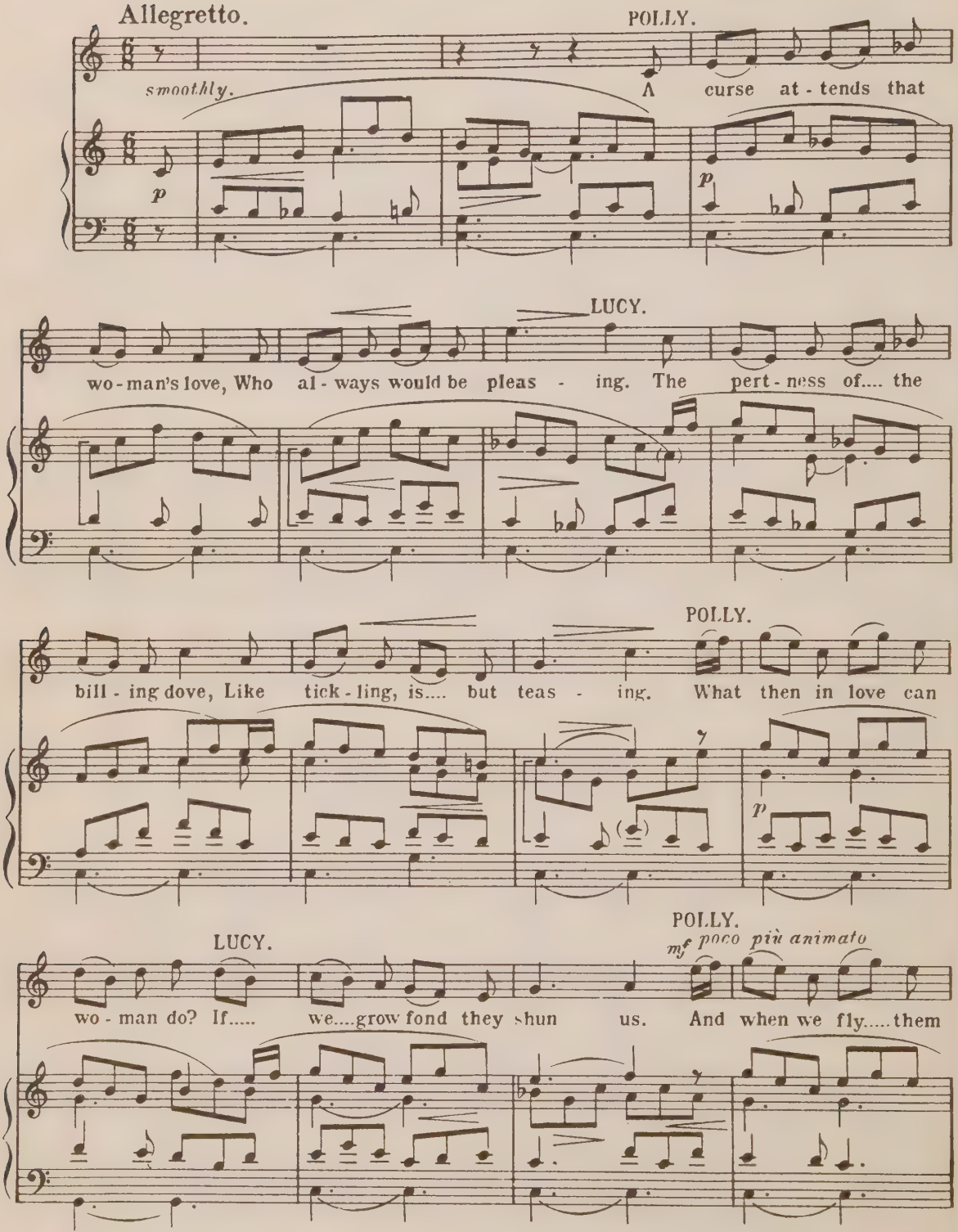
*This may be used in the place of No 46.

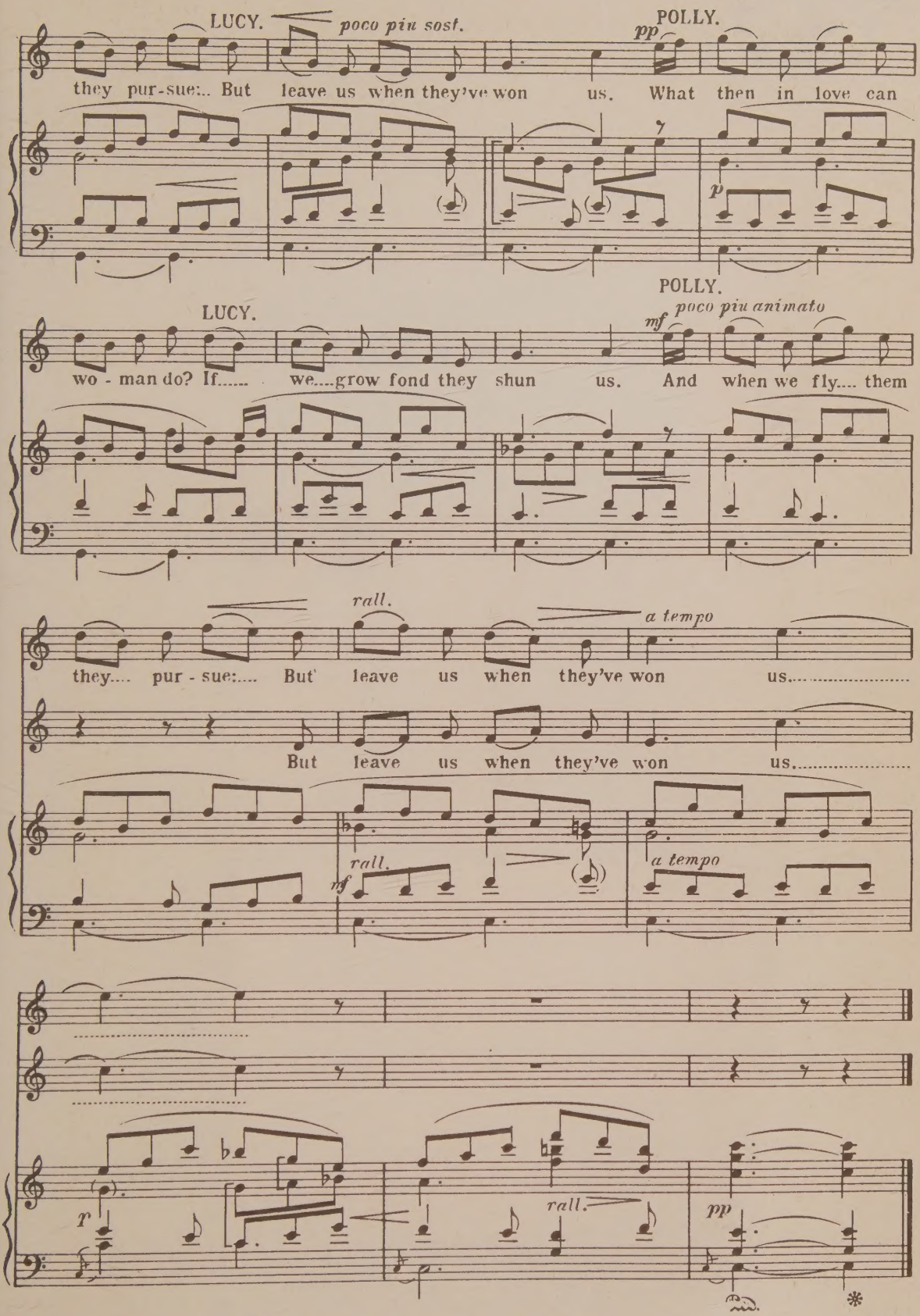

dear in - con - stant varlet,..... Stark blind to my charms, Is
lost in the arms Of that jilt, that in - vei - gling har-lot, Stark
blind to my charms, Is lost in the arms Of that jilt, that in - vei - gling
rall. molto
a tempo
har-lot, This, this my re-sent-ment a - larms.
rall. molto
mf
p

No 6. A Curse attends that woman's love.

Duet.– Polly and Lucy.

AIR.–"O Bessie Bell.


Allegretto.
POLLY.
smoothly.
A curse at - tends that
p
p
LUCY.
wo - man's love, Who al - ways would be pleas - ing. The pert - ness of.... the
POLLY.
bill - ing dove, Like tick - ling, is.... but teas - ing. What then in love can
p
LUCY.
POLLY.
mf poco più animato
wo - man do? If..... we....grow fond they shun us. And when we fly.....them


LUCY.
poco piu sost.
POLLY.
pp
they pur-sue:.. But leave us when they've won us. What then in love can
p
POLLY.
LUCY.
mf
poco piu animato
wo - man do? If..... we....grow fond they shun us. And when we fly.... them
rall.
a tempo
they.... pur - sue:.... But leave us when they've won us.....
But leave us when they've won us.....
rall.
mf
a tempo
rall.
pp

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